JURASSIC PARK III

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9/1/00

1 **EXT. PACIFIC OCEAN - DAY** 1

A SPEEDBOAT cuts swiftly through the ocean swells - beneath the looming cliffs ISLA SORNA.

2 **EXT. BOAT - DAY** 2

Illegal Costa Rican parasail operator ENRIQUE CARDOSO helps Americans BEN HILDEBRAND and twelve-year-old ERIC KIRBY - already wearing life-vests - strap themselves into a two-person PARASAIL HARNESS.

3 **EXT. BOAT -DAY (MOMENTS LATER)** 3 *

Ben and Eric clamber onto a makeshift PLATFORM that hangs over the back of the boat. Dangling from Ben's neck is a CAMCORDER.

BEN
You make sure to get us as close as you can, okay? If it's a good trip, I'll give you a little extra.

ENRIQUE
Don't worry. I take you close. But not too close.
(rubbing Eric's head)
You don't want them to eat you.

Enrique heads toward the driver's seat and a large SECOND-HAND WINCH bolted to the deck. *

ENRIQUE (CONT'D)
Ready, amigos?

Ben and Eric nod excitedly and give the thumbs up. Ben lifts the camcorder to record the action. *

Enrique who jams down the throttle down, and with a loud ROAR, the speedboat shoots forward. Soon the boat is whipping across the rolling ocean. * *

Strapped together, Ben and Eric lean back over the passing water, intently watching for Enrique's signal.

As the boat picks up speed, Enrique eyes the speedometer.

Ben grabs the end of the RIPCORD attached to the harness. He and Eric brace themselves.

Enrique finally signals them with a pulling motion. He pulls the winch, Ben yanks the cord, and - * *

(CONTINUED)

3 CONTINUED: 3

WOOOSH! A brightly colored PARASAIL blossoms behind the boat, hoisting Ben and Eric aloft. In big BLOCK LETTERS on the parasail is stitched "DINO-SOAR".

THE TOWLINE unspools rapidly from its enormous reel.

BEN AND ERIC climb higher and higher.

ENRIQUE, keeps an eye on his clients. When they reach a certain height, he LOCKS OFF the reel. *

High overhead, Ben and Eric are floating in wonderful, * quiet splendor. The motor of the boat now sounds * strangely distant. *

Eric points excitedly at the island as Ben films him with * the camera. *

Then, a sudden TUG on the line causes Ben to drop the * camera, which now dangles from his neck. *

ERIC *
What was that? *

A second tug...and now the faintest of screams. *

Ben and Eric look down to find that the boat has * disappeared into a low bank of FOG. *

By the time the boat emerges on the far side of the * mist...THEIR IS NO SIGN OF ENRIQUE. The deck is * splattered with blood. *

As Ben considers the driverless boat... *

ERIC (CONT'D) *
Ben! *

Ben glances at over at Eric, staring in horror at * something below. Following his gaze, Ben finds that their * boat is only moments away from crashing into A LARGE * REEF. *

Sticking out of the water, the imposing reef is being * battered by waves. *

AND AS THE BOAT SMASHES INTO THE REEF, it splinters into * a number of pieces. *

A panicked Ben turns to Eric. *

BEN *
Unclip your line! *

(CONTINUED)

3 CONTINUED: (2) 3

Eric and Ben frantically unclip their lines. Catching in updraft, the parasailers float upwards. *

*

And a strong wind sends them wafting over the daunting cliffs of ISLA SORNA... *

4 **EXT. SUBURBAN BACKYARD - DAY** 4

TWO PLASTIC DINOSAURS enter frame and do battle accompanied by a child's ferocious sounds.

CHILD (O.S.)
RRRRROW! GRRRRRR!

WIDER TO REVEAL -

CHARLIE, A THREE-YEAR-OLD BOY, plays in a sandbox with his favorite toy dinosaurs. ALAN GRANT squats next to him and watches with great delight.

ELLIE SATLER stands over them, an INFANT in her arms - a picture of the perfect nuclear family.

ALAN
Oh, actually, Charlie, those two are herbivores. They wouldn't be interested in fighting each other. But *these*...
(picking up two other dinosaurs)
See, these are carnivores. And this one here - see it's claws - this one here uses its claws do gouge at the throat of its opponent.

But as Alan demonstrates with some grunts and groans of his own, he only seems to succeed in frightening the boy.

ELLIE
(interrupting)
Uh, Alan?

ALAN
Hmm?

4 CONTINUED: 4

ELLIE
He's three. Why don't you wait till he's five?

ALAN
Oh, right.

Then - the sound of a CAR ENGINE turning off and a door SLAMMING.

Ellie and Alan consider one another.

ELLIE
That must be Mark.
(calling out)
Mark, we're back here!

Ellie and Alan turn to see -

PROFESSOR MARK DEGLER coming through the GATE carrying his leather satchel. He and Ellie KISS tenderly on the lips, and Mark reaches for the baby. Mark has the look of an academic.

MARK
Hi, honey. Here, let me take him.

Mark takes the infant and looks to Alan.

ELLIE
Mark, this is Alan Grant.

MARK
Nice to meet you, Alan. I've heard a lot about you.

The two men shake hands, and we now realize that it is Alan who is the stranger in this household. Little Charlie runs to his father.

CHARLIE
Daddy!

Alan smiles uncomfortably - a third wheel.

5 **INT. DINING ROOM - NIGHT** 5

The three adults are finishing their DESSERT and COFFEE. The children have been put to bed.

5 CONTINUED: 5

In the corner of the room is a PARROT in a large cage. Alan is in the process of teasing the bird with a cookie, holding it just out of reach.

ALAN
What's my name? Come on, Jack, say it. Is my name Alan? Say my name.

The bird doesn't respond.

ALAN (CONT'D)
He used to know me.

Ellie lets out a nervous laugh.

ELLIE
Sorry, Alan. It's been six years.

Alan shrugs, gives Jack the cookie, and heads toward the table.

An awkward moment of silence - uncomfortable smiles. Then Ellie finds something to say.

ELLIE (CONT'D)
Mark's writing a book about the last stone age tribes of New Guinea.

ALAN
Really? Sounds...fascinating.

Mark smiles, nodding. Another uncomfortable moment. Finally:

MARK
So Ellie tells me *you're* working on a new theory.

ALAN
Oh, it's nothing really. I wouldn't want to bore you.

But no one takes the bait, and Grant can't help himself.

ALAN (CONT'D)
Talking dinosaurs.

Ellie studies him.

MARK
Come again.

5 CONTINUED: (2) 5

Alan smiles mischievously. Rising from his chair, he gets his pack and brings it to the table. He's brimming with excitement. *

GRANT *
About three months ago, my student Billy Brennan found a perfectly preserved Raptor skeleton.

He places some diagrams on the table.

GRANT (CONT'D)
These are some CT scans of the animal's skull. Using rapid prototyping, we were able to create a model of the narial chamber that produces sound.

Grant pulls out a potato-sized RESIN CAST. Ellie smiles with amazement.

ELLIE
Only Alan Grant would walk around Washington with a fossil cast in his backpack.

ALAN
If this chamber is any indication, * raptors were able to produce an * incredibly complicated array of sounds. *

Ellie's onto him. *

ELLIE *
How complicated? *

ALAN *
I think they were able to communicate on * a more sophisticated level than anything * we've imagined.

MARK
Come on, Alan. They're basically lizards, right?

ELLIE
No, honey. That's the point. They've got * more in common with Jack over there than * they do with today's lizards. *

MARK *
So just how intelligent do you think they * were? *

(CONTINUED)

5 CONTINUED: (3) 5

ALAN
There are all kinds of intelligence. Some say that the song of certain whales can pass on information more precisely than language itself.

And from the cage in the corner of the room...

JACK
Bullshit!

Ellie smiles.

ELLIE
You taught him that.

And Jack flies over to Ellie's shoulder bringing her a small piece of candy in his beak. She takes it.

ELLIE (CONT'D)
Thank you, Jack.

Alan watches the behavior curiously.

ALAN
Did you train him to do that?

MARK
He just knows she likes them.

ELLIE
(smiling)
Who says there isn't altruism in the animal kingdom?

Alan considers her words, then looks down at the resin cast in his hand.

ALAN
You've heard them roar, Ellie. What if they had the capability to whisper?

Alan brings the cast to his lips...and gently blows. From another hole in the cast AN ODD HAUNTING SOUND drifts out - the distant cry of an extinct creature.

Ellie shudders, mesmerized by the call.

Jack SQUAWKS loudly, flapping his wings. Down the hall, the infant begins to WAIL.

ALAN (CONT'D)
Sorry, I didn't mean...

(CONTINUED)

5 CONTINUED: (4) 5

Mark rises from his chair.

MARK
Don't worry about it. *

And as he heads down the hall, Alan and Ellie consider one another.

6 **EXT. SUBURBAN STREET - NIGHT** 6

Ellie and Alan head toward the RENTAL CAR parked in the driveway. Their conversation is tinged with the melancholy of lost love.

ELLIE *
I'm so glad you stopped by.

ALAN
Yeah. You look great, Ellie. And the kids are amazing.

ELLIE
I'm pretty happy.

ALAN
You thinking about having any more?

ELLIE
Not for a while. I'd like to get started on my book. And Mark wants to wait until he gets tenure.

ALAN
I'm sure he will.

Alan nods as they slow to a halt.

ELLIE
Good luck with the fund raising. *

ALAN *
Before InGen's Jurassic Park, the donors used to come to me. Now fossils are out. Everyone wants to see a live dinosaur - even an artificial one.

But Ellie doesn't buy it.

ELLIE
There isn't a paleontologist in the world who wouldn't give their right arm to work beside you.

(CONTINUED)

6 CONTINUED: 6

ALAN *
Paleontologists don't make donations. *

ELLIE
You'll manage, Alan.
(then, pointed) *
You always do.

A long moment passes between them as they both consider what might have been. *

ALAN *
I'd better get going. *

ELLIE
You'll have to come back when you have more time.

ALAN
(deep down knowing he probably won't)
Yeah. Goodbye, Ellie.

ELLIE
Goodbye, Alan.

And as Alan starts to get into his car, Ellie stops him with an emotional hug. It takes a moment for Alan to respond. Slowly, he holds her tightly...then whispers in her ear...

ALAN
I'll always love you, Ellie.

Ellie is thrown by the words. She breaks the embrace and looks into Alan's eyes with sadness and confusion.

Grant nods his head, gets in the car, and drives away. And as Ellie watches him go...

ELLIE
I love you too.

7 **INT. AUDITORIUM -DAY** 7

ON A LARGE SCREEN - *

We are watching old, silent InGen footage from Jurassic Park. A herd of SPYRACOSAURS are charging across a plain. The reason? * * *

A PACK OF RAPTORS is shooting toward them. *

(CONTINUED)

7 CONTINUED: 7

We watch as the SLOWEST SPYRACOSAURUS is singled out by the raptor pack.

The sprinting raptors move into formation. Two of the animals circle around their prey as they others barrel forward.

As the raptors tighten their noose, they pounce on the unfortunate beast. One raptor actually climbs up the back of the Spyracosaurus. Then another.

The raptors cling to the other dinosaur with their front claws, and then gouge into the animal with their back claws.

The Spyracosaurus howls in pain. And the raptor pack devours the dinosaur while its still alive.

ALAN (OS)
Though solitary creatures by nature, in pursuit of prey, the raptor pack is the most efficient hunting machine the world has ever known.

The screen FADES TO BLACK.

ALAN (OS) (CONT'D)
But just how intelligent were they?

Before the screen, Alan Grant stands at a podium, holding up his resin cast.

ALAN (CONT'D)
Communication is the key to any complex social structure. It fosters a group identity that puts the needs of the family over the needs of the individual. Had dinosaurs not gone extinct over sixty million years ago, raptors might very well have evolved into the dominant keystone species humans represent today.

SCATTERED APPLAUSE.

For the first time, we look out at the meagre crowd. Most of the seats are empty.

A discouraged Alan musters a smile.

8 **INT. DERELICT COCKPIT - DAY** 8 *

Looking through the cracked windshield of a junkyard plane, we see someone spray painting red circles on the outside of the glass.

9 **EXT. AIRCRAFT GRAVEYARD - DAY** 9

NASH, a wry, intelligent mercenary pilot and soldier, is painting HUGE EYES ON the windows of a wrecked plane. When he finishes, he tosses the paint can through the open window and walks quickly away from the plane.

We now see that RED TEETH are painted on the craft's nose. It looks absurdly like some angry beast.

We are on the edge of a dry lake bed, near an aircraft graveyard. Wrecked airplanes lie all around.

AND WE HEAR THE RINGING OF A PHONE...

10 **INT. CARGO PLANE - DAY** 10

A RINGING SATELLITE PHONE sits on a stack of gun cases.

UDESKY, the leader of this unsavory group, answers the phone. We get the sense he might not be as competent as he thinks he is.

UDESKY
Udesky.
(beat)
Yes sir, the aircraft's been reserved. I'll lock it down as soon as you drop me that next payment.

With the phone still to his ear, Udesky wanders out of the craft...

11 **EXT. CARGO PLANE - DAY** 11

Udesky slows to a halt and looks over at Nash and COOPER, another mercenary soldier.

Cooper is the quiet muscle of the bunch. A weapons specialist, right now he's assembling ONE NASTY LOOKING WEAPON. The gun is aimed at Nash's grimacing aircraft.

(CONTINUED)

11 CONTINUED: 11

UDESKY
That's right, sir, two of the very best I could find. No, I haven't worked with them personally, but they come with the highest recommendations.

THEN -

Cooper FIRES his big gun at the grimacing aircraft. A projectile rockets into the plane and EXPLODES. A small fireball rises.

Nash and Cooper exchange a satisfied smile.

UDESKY (CONT'D)
You've got nothing to worry about, Sir. This is going to be a piece of cake.

And bits of the demolished craft come raining down.

12 **EXT. EXCAVATION BASE CAMP, FT. PECK LAKE, MT. - DAY** 12

AN OLD PICKUP TRUCK screeches to a halt, and out steps Alan Grant, now more comfortable in his customary digging clothes.

Alan is met by BILLY BRENNAN, his star graduate student and protégée.

OTHER STUDENTS mill about the camp behind them.

BILLY
All hail the fund-raising hero! *

ALAN
It's not too late to change majors, Billy.

Billy cracks a sly smile.

BILLY
What and give up wearing the same clothes for a week? *

Billy reaches for Alan's bag, but the paleontologist stops him with a gesture.

ALAN
Leave it.

And for the first time, Billy notices Alan's grim mood.

(CONTINUED)

12 CONTINUED: 12

BILLY
How bad *is* it?

ALAN
Tell everyone to gather in the mess tent. We're going to have to pack up for the season.

And on that, Alan strides toward the mess tent. Billy follows closely behind.

BILLY
You're not serious.

ALAN
That lecture was our last shot, Billy. We don't even have enough to cover your stipend.

BILLY
So don't pay me.

ALAN
And who's going to feed the crew?

Off to the side, Alan sees A WELL-DRESSED MIDDLE-AGED MAN * AND WOMAN getting out of an expensive looking vehicle.

ALAN (CONT'D) *
(to Billy)
Who's that?

BILLY
Some amateur. He kept calling while you were away. Then showed up this morning. *

And now the Man is marching their way, waving to Alan.

MAN
Dr. Grant!

ALAN
God help me.

Alan quickens his pace.

MAN
Please, Dr. Grant! I just a moment of your time.

Alan finally stops. And the man approaches.

12 CONTINUED: (2) 12

MAN (CONT'D)
Dr. Grant?

ALAN
(resigned)
Yes?

MAN
(extending his hand)
Paul Kirby. Kirby Enterprises.
(reaching into his breast pocket)
My card.

ALAN
What can I do for you, Mr. Kirby?

PAUL
Well sir, I am a great admirer of yours, and I have an *extremely* interesting proposition to discuss. Would you let my wife and me take you to dinner tonight? Our treat.

ALAN
You know, I've been traveling, and I'm very tired. Maybe some other time.

PAUL
I guarantee it'll be worth your while.

Behind Kirby, Billy furtively rubs his thumb and fingers together, indicating the guy seems loaded.

Alan musters a weak smile.

ALAN
It'd be my pleasure.

13 **INT. HELL CREEK BAR AND GRILL, JORDAN, MT - NIGHT** 13

Alan, Billy, and the Kirbys share a drink at the local bar.

Paul Kirby speaks confidently. Amanda, though smiling and polite, seems worn and sad.

PAUL
First off, let me say as dinosaur enthusiasts, Amanda and I have admired you for years. Your work is so...

(CONTINUED)

13 CONTINUED: 13

AMANDA
...inspiring. Truly.

ALAN
Thank you.

PAUL
And Amanda and I, well, we just love the outdoors. Heck, we've been on pretty near any adventure tour they can come up with - Galapagos, K2, the Nile... *

BILLY
(forced enthusiasm)
Sounds fantastic.

AMANDA
We even have two seats reserved on the first commercial moon flight.

Paul, Amanda and Billy share a chuckle. Grant barely smiles.

ALAN
You were saying...

PAUL
Well, for our wedding anniversary this year, why, we wanted to do something really special. Something really...

He places his hand on his wife's. *

AMANDA *
...once-in-a-lifetime. *

PAUL *
We've arranged for a private airplane to take us flying over Isla Sorna, and we want *you* to be our guide.

The Kirbys look to Alan as though offering the chance of a lifetime, and Billy looks to him expectantly.

Alan only sighs and smooths the tablecloth.

ALAN
That's a very nice offer, Mr. Kirby, but I'm afraid I'm much too busy.

Paul's face falls. So does Billy's.

BILLY
(quiet)
Alan...

ALAN
(to the Kirbys)
If you like, I can refer you to a number of other highly qualified -

PAUL
But you're the world's leading paleontologist. And you've already seen those animals in the flesh. We only want the best.

ALAN
I'm flattered, Mr. Kirby, but I've done *this* little adventure tour already. And with the air restrictions the Costa Ricans imposed after the San Diego incident, you can't fly low enough to see anything of interest.

Paul is stymied for a second, then Amanda rallies.

AMANDA
You see, that's just the thing, Dr. Grant. That's why you won't want to pass this up. Paul and I have special permission to fly low.

BILLY
How low?

PAUL
Well, I'm no aviation specialist. I mean, I don't know altitudes or anything. But I do know it's a heck of a lot lower than anyone else.

AMANDA
From what I understood, it's pretty much whatever we want.

ALAN
That's hard to believe.

PAUL
Let's just say that through my business, I've made some friends in high places. In this case, the Costa Rican government.

13 CONTINUED: (3) 13

ALAN
And just what is your business, Mr. Kirby?

PAUL
Kirby Enterprises? We've got our fingers in just about every emerging market in the developing world. We're a sort of resource management group.

AMANDA
(almost begging)
Dr. Grant, my husband and I have our hearts set on your coming along. It would mean so much to us. You've no idea.

ALAN
It's not that I don't appreciate the offer, Mrs. Kirby...

PAUL
We're only talking about twenty-four hours of your time.

Amanda discretely elbows Paul.

PAUL (CONT'D)
And of course I'm prepared to make a sizable contribution to your research.

Alan doesn't respond. Billy studies him.

Paul pulls out a checkbook and pen and poises to write.

PAUL (CONT'D)
You tell me, Dr. Grant, what exactly would it take? *

Alan glances at Billy. And his student hides a smile and nods his head.

14 **EXT. SKY - DAY** 14

NNNNNRRRRRRNNNNNRRRRR...

A SMALL AIRPLANE - a Beechcraft Kingair 200 Turboprop, to be exact - cruises through clear blue skies.

15 **INT. PLANE - DAY** 15

THE KIRBYS are seated across from each other, staring straight ahead.

Paul draws a long worried breath and looks at Amanda. She also seems tense.

Behind them sit Alan and Billy. Billy studies a topographical map of the island. He's clearly excited. Alan reads a scientific journal.

BILLY
Well our best chance of seeing the larger herds should be out grazing on the open plains - especially if it's morning. We should also take a pass over the river. If we can see some duckbills by the afternoon, it'll give us time to head out over the mountains...

Alan looks up from his reading and considers his student.

ALAN
Now don't get too excited, Billy. Chances are we won't see anything.

BILLY
(nodding)
Right, of course.
(then, after a moment)
I still appreciate you taking me along, Alan.

Alan leans over and whispers.

ALAN
Truth be told, I just didn't want to be stuck alone with these people.

Billy smiles. Alan closes his journal and readjusts himself in his seat.

ALAN (CONT'D)
Wake me up when we get there.

He leans his head against the window and shuts his eyes.

But there's no way Billy's sleeping tonight. He turns to someone just off screen.

(CONTINUED)

15 CONTINUED: 15

BILLY
So how do *you* know the Kirbys?

PAN to reveal -

MERCENARY COOPER, the weapons specialist we've met before. He's sitting quietly in the back of the plane, wearing sunglasses so dark you can't tell whether he's staring at you or asleep. No response. Did he even hear? Then -

COOPER
Through our church.

16 **EXT. SKY - DAY** 16

NNNNNRRRRRRNNNNNRRRRR... The plane continues onward.

17 **INT. PLANE - DAY - (HOURS LATER)** 17

A sleeping Alan Grant wakes in his chair - sleepy. He looks around the cabin and finds that the other passengers are fast asleep.

Then Grant turns to his right. A RAPTOR SITS BESIDE HIM. The dinosaur eyes him curiously...then opens its mouth...

RAPTOR
Alan.

VP039

18 **INT. PLANE - DAY** 18

Alan wakes with a gasp - disoriented.

Billy sits beside him, shaking his shoulder.

BILLY
Alan. Wake up. We're almost there.

Alan rouses himself and looks -

THROUGH THE WINDOW -

Clouds obscure the view. Then the mists part to reveal -

ISLA SORNA -

rising majestically out of the ocean.

19 **EXT. SKY - CONTINUOUS - DAY** 19

From above and behind the plane, we watch it descend sharply toward the island.

20 **INT. PLANE - CONTINUOUS - DAY** 20

There is tension and expectation as -

ALAN AND BILLY stare out one window.

AMANDA AND PAUL stare out another.

AND COOPER glances through a window of his own.

21 **INT. COCKPIT - CONTINUOUS - DAY** 21

Up in the cockpit, we find the rest of our friends from the junkyard. Pilot Nash and co-pilot Udesky are at the controls.

Then A VOICE comes on their RADIO HEADSETS.

RADIO
(Spanish accent)
Unidentified aircraft approaching Isla Sorna, this is San Juan approach, please state your intentions. Unidentified aircraft approaching Isla Sorna, this is San Juan approach, you are flying in a restricted air space. Immediately turn left to coordinates two-zero-zero - *

Udesky and Nash exchange a look, and Udesky turns off the radio.

22 **EXT. PLANE - CONTINUOUS - DAY** 22

The airplane now descends to a mere few hundred yards over the treetops.

23 **INT. PLANE - CONTINUOUS - DAY** 23

PAUL puts his hand atop Amanda's as they stare intently out of the window.

23 CONTINUED: 23

ALAN AND BILLY gape out of the window on their side.

NOW CLOSE ON ALAN -

ALAN
(low - to himself)
My God...I'd forgotten...

Billy brings his face into frame, and his jaw drops as they see...

LONG-NECKED BRACHIOSAURUSES, grazing from the treetops.

ALAN experiences the same RUSH OF EMOTION he felt years ago on Isla Nublar. He is five years old again, in awe of these magnificent creatures.

BILLY, seeing them for the first time, can barely catch his breath.

24 **EXT. FROM UP HIGH - CONTINUOUS - DAY** 24

The plane crosses a ridge to reveal...

25 A HERD OF HYPSILOPHODONS - scattering as the aircraft passes overhead. 25 *

INT. PLANE - CONTINUOUS - DAY *

Billy turns to Alan in wonder. *

BILLY *
They're keeping their young at the center *
of the herd. *

A smiling Alan nods in affirmation.

Looking out of their own window, Paul and Amanda are fixated.

PAUL
(to Amanda)
We did it, honey. We're here.
(loud)
Cooper, do you see anything?

COOPER
Not yet, Mr. Kirby.

Alan suddenly remembers his job - he should be in tour-guide mode.

(CONTINUED)

24 CONTINUED: 24

ALAN
Okay, everyone. If you look out this side of the plane, you'll be able to see a whole herd of triceratops. They're grazing, and you can clearly see the bull male at the front of the group...

PAUL
(to the pilots)
Udesky, Nash - how about you guys? See anything up there?

UDESKY
Nothing yet, Mr. Kirby.

Alan and Billy turn incredulously toward their hosts - are they from another planet? Because they're certainly ignoring the most spectacular show on this one.

ALAN
What do you mean nothing? Mrs. Kirby, look to your right. That's a herd of apatosaurs. *

Billy shakes his head in disbelief. *

BILLY *
Since when do apatosaurs travel in herds? *

NASH
There's the landing strip ahead, Mr. Kirby. Shall I bring her down?

PAUL
Not yet. I told you, I want to circle first, see the whole island.

Alan and Billy look at each other. Did they hear right?

ALAN
Bring her down? What are you talking about? We can't land here.

PAUL
Oh, yes we can. We got permission. Didn't I tell you?

ALAN
(leaping to his feet)
We're not landing on this island!

And all at once, Amanda and Paul burst into protests. *

(CONTINUED)

24 CONTINUED: (2) 24

AMANDA
We'll explain everything when we get on the ground.

Behind Grant, Cooper rises from his seat.

PAUL
Please, Dr. Grant, sit down.

ALAN
Are you out of your mind? We need to turn this plane around right now!

And as Grant starts toward the cockpit, Billy springs up in horror.

BILLY
Alan, look out!

WE HEAR A HEAVY THUD AS WE FADE TO...

26 **BLACK** 26

After a moment, we hear Amanda's voice through the darkness, oddly amplified.

AMANDA
Eric! Eric! Are you there, honey? Ben! Errr-iiic!

Her shouts continue as we FADE TO...

27 **INT. PLANE - DAY** 27

ALAN'S POV - blurry and distorted. We can't yet make out what we're looking at.

NOW CLOSE ON ALAN, as he regains consciousness and tries to orient himself.

Billy is kneeling next him, worried.

Alan looks around and discovers that he's lying on the floor of the plane.

BILLY
Are you okay, Alan?

27 CONTINUED: 27

ALAN
I'm fine. I...
(he looks around at the landed plane)
Billy, tell me that idiot didn't land us on this island.

BILLY
I think they're looking for someone.

With Billy's help, a furious Alan rises to his feet and marches outside.

28 **EXT. LANDING STRIP, ISLA SORNA - DAY** 28

The jungle has almost reclaimed this patchy vine-covered runway. The airplane is parked at one end.

Nash, Udesky, and Cooper are checking their weapons.

Amanda is at the edge of the tarmac calling into the jungle on a BULLHORN.

Billy and a groggy Alan emerge from the airplane. Paul trots over.

PAUL
Dr. Grant, are you all right? I'm so sorry we had to be so...

ALAN *
Who hit me? *

PAUL *
...had to be so rough with you... *

ALAN *
Who hit me? *

PAUL *
Well, that would be Cooper. *

He motions to Cooper, standing guard on the airstrip. *

PAUL (CONT'D) *
The big guy with the gun. *

Alan glares at Paul. *

ALAN *
I was really hoping it would be you. *

(CONTINUED)

28 CONTINUED: 28

The three mercenaries are now walking into the jungle with their guns. *

ALAN (CONT'D) *
What the hell is going on? What are they doing? *

PAUL *
Establishing a perimeter. Making it safe. These guys are really good. One of them was a Green...

ALAN
Mr. Kirby, trust me, on this island, there is no such thing as safe. We have to get back in this plane...

Alan looks to Amanda, who shouts through a bull horn.

AMANDA
(on bullhorn)
ERRR-IIIC!

ALAN
At least tell your wife to stop making so much noise! We're food to these animals.

PAUL
(yelling)
Amanda! Honey! Dr. Grant says it's a bad idea!

AMANDA
(on the bullhorn)
What?

PAUL
(pointing broadly at Alan)
He says it's a *bad idea*!

AMANDA
(on the bullhorn)
What's a bad idea?

As if on cue, there is a DEAFENING ROAR from the jungle.

Everyone turns toward the sound and freezes.

PAUL
(to Alan)
What was that?

28 CONTINUED: (2) 28

Alan doesn't answer, still listening to the reverberations.

BILLY
(low)
Is it a rex?

ALAN
I don't think so.

Billy and Paul breathe a small sigh of relief.

ALAN (CONT'D)
Sounds bigger.

Nash and Udesky come SPRINTING out of the jungle, headed for the plane.

UDESKY
We gotta go, now!

PAUL
What's the problem? Can't you guys...?

As Udesky and Nash sprints past, Paul is interrupted by a second, closer, DEAFENING ROAR. He pales.

UDESKY
Everybody in the plane! Now!

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29 **INT. PLANE - CONTINUOUS - DAY** 29

Udesky waits by the door, hustling everyone inside. Nash hurries into the cockpit. Everyone else scrambles into a seat. Amanda climbs in next to Paul. *

AMANDA
But, Paul, what about...?

PAUL
Don't worry, honey. We'll circle around and come back.

Udesky closes the door. *

BILLY
What about the other guy?

UDESKY
Coop's a professional. He can handle himself.

29 CONTINUED: 29

A blood-curdling SCREAM echoes through the jungle followed by MACHINE GUN FIRE. Udesky hurries to the cockpit as Nash calls from the cockpit.

NASH
Buckle up, everybody. This is going to be a rough one!

Udesky climbs into the copilot's seat, and Nash revs the engine.

30 **EXT. RUNWAY - DAY** 30

The plane starts down the runway.

31 **INT. PLANE - DAY** 31

The passengers bounce in their seats as the plane picks up speed down the overgrown strip.

32 **EXT. RUNWAY - DAY** 32

Suddenly, two hundred yards ahead of the plane...COOPER emerges from the jungle and stands in the middle of the runway, waving one arm wildly. His second, badly injured arm hangs limp by his side.

COOPER *
(muttering) *
Come on, Nash. Slow down, buddy. *

33 **INT. THE COCKPIT - DAY** 33

Nash spots Cooper, shoots a glance at the airspeed indicator, and firewalls the throttle in an attempt to reach flying speed.

NASH *
(also muttering) *
Come on, Coop. You know I can't do it, *
pal. *

Seeing that Nash has no intention of stopping, Paul * shouts from the cabin. *

PAUL
What are you doing? That's Mr. Cooper!

(CONTINUED)

33 CONTINUED: 33

NASH
Can't stop now. We're committed to take off.

34 **EXT. RUNWAY - CONTINUOUS - DAY** 34

We are looking down on Cooper from behind.

As the plane approaches, A SHADOW falls over the injured mercenary. Then, with brutal, almost comic speed, an ENORMOUS BEAST seizes him in its massive jaws and lifts him into the air.

From this angle we get only a glimpse of a long crocodilian snout, powerful clawed forearms and a spiny sail rising from the creature's back.

35 **INT. PLANE - CONTINUOUS - DAY** 35

ON THE PASSENGERS -
All eyes are riveted on the creature as it devours the struggling cooper.

Amanda turns away in horror.

AMANDA
Oh, my God! Paul, my God!

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36 **INT. THE COCKPIT - CONTINUOUS - DAY** 36

Looking through the windscreen, THE GIANT PREDATOR IS DIRECTLY IN THE PATH OF THE PLANE.

Nash pulls back on the stick, the plane rises...but the LEFT PROP clips the flank of this enormous dinosaur. *

BLOOD sprays the windscreen and side windows.

37 **EXT. RUNWAY - CONTINUOUS - DAY** 37

The turboprop banks into the jungle, out of control.

38 **INT. PLANE - CONTINUOUS - DAY** 38

The passengers are PUMMELED VIOLENTLY as the craft CRASHES THROUGH TREES, tearing off a wing and pieces of the tail.

38 CONTINUED: 38

Finally coming to rest in the jungle canopy, the plane SETTLES IN THE TREES.

SILENCE.

The passengers slowly recover and have a look around. FOLIAGE blocks most windows, making it impossible to see out.

And suddenly, the group erupts in NERVOUS CHATTER. Udesky tries hard to be the voice of calm.

UDESKY
Quiet! We're okay. Let's everybody just stay put.

He attempts to turn on the cockpit radio, but it's dead.

NASH
Who's got the sat-phone?

PAUL
Right here!

Paul hands the bulky TELEPHONE up to Nash, who quickly starts pressing buttons.

Grant unstraps himself, climbs back to the side door and shoves. The door opens a few inches but hits a branch.

He looks out and lets out a quiet gasp as the ground reels THIRTY FEET BELOW. He quickly shuts and latches the door.

CLOSE ON THE PHONE, pressed against Nash's ear.

RECORDED VOICE
We're sorry. All circuits are busy. Please try your call again later...

NASH
Shit!

PAUL
What is it? What's the matter?

Amanda SCREAMS.

A HUGE REPTILIAN FACE appears in the cockpit window.

THE PLANE LURCHES - and we hear a deep GROWL.

38 CONTINUED: (2) 38

The passengers are paralyzed with fear. Nash buckles himself into his seat. *

Suddenly, the plane is YANKED FROM SIDE TO SIDE. Battered this way and that, the terrified passengers tightly grip their seats.

Finally, the horrible sound of WRENCHING METAL as the nose of the plane is RIPPED RIGHT OFF.

Nash and Udesky are suddenly sitting in OPEN AIR. The * nose of the plane is tilting downwards, and the jungle floor can be seen far below.

Cinching their seat belts tighter, the passengers hang almost vertically in their seats.

DEBRIS tumbles out the open end of the plane, some of it striking Nash in the head.

Udesky unbuckles his seat belt and scrambles back up into * the cabin.

As Nash follows close behind, A LONG SNOUT WITH DAGGER- * LIKE TEETH pushes past the cockpit seats...opens wide...AND CLAMPS DOWN ON NASH'S LEGS.

Nash cries out in agony. The other passengers hold on to his arms and hands. But it's no use. The dinosaur pulls Nash out of their grasp and down the aisle.

He desperately grabs on to a seat cushion, then watches in horror as the FABRIC RIPS AWAY from the back of the seat.

The passengers watch transfixed as Nash is pulled out of the plane and quickly devoured.

ALAN
Don't look!

But no one can turn away.

To the horror of the passengers, the half-obscured creature now turns its attention back to the plane.

In a desperate effort to escape, Alan turns toward the jammed rear door and tries to force it open. Billy comes over to help.

Together they shove with all their might, but held shut by branches, the door won't budge.

(CONTINUED)

38 CONTINUED: (3) 38

As Paul watches them, Amanda cries out.

The dinosaur JAMS its snout into the fuselage and lunges for Amanda in the first row. She yanks her legs back as the jaws SNAP SHUT.

Behind Amanda, Billy reaches forward, UNSNAPS her seat belt and pulls her into the next row back.

The others unsnap their belts and crowd into the REAR of the passenger compartment.

The shift in weight sends the fuselage tipping BACKWARDS.

39 **EXT. JUNGLE - CONTINUOUS** 39

The turboprop breaks free of the tree limbs and DROPS tail-down toward the jungle floor.

IT SLAMS ON ITS TAIL and flops back onto its roof.

40 **INT. PLANE - CONTINUOUS - DAY** 40

The passengers are sprawled on the interior ceiling of the plane, dazed by the impact. Everyone is cut and bruised.

Out of the open cockpit, they see two approaching FEET.

A window near Amanda fogs over with CONDENSATION. When it clears, she finds herself looking right into an enormous EYE.

Then - all hell breaks loose as THE PLANE IS SLAMMED ACROSS THE JUNGLE CLEARING.

The passengers are hammered against the walls of the plane, tumbled like socks in a dryer. Debris, seats and luggage fly everywhere.

41 **EXT. JUNGLE FLOOR - CONTINUOUS - DAY** 41

The plane comes to an abrupt halt as it SMASHES INTO A TREE.

A gargantuan FOOT steps on the fuselage and FLATTENS it like a paper tube.

42 **INT. PLANE - CONTINUOUS - DAY** 42

Inside, WINDOWS EXPLODE, raining glass over the passengers. As the walls compress, Udesky becomes trapped in the rear of the plane, the others in the front.

BILLY
Over here!

Udesky dives into the narrowing gap, and Billy pulls him the rest of the way through.

Then a huge CLAW is jammed into a split in the skin of the fuselage and begins to slowly PEEL the plane open. Alan looks up in dread at the widening tear.

ALAN
This way, let's go!

Alan leads the group out the open end of the cockpit, and they make a mad dash for the jungle.

A tremendous ROAR causes Billy to momentarily slow down and look behind them. The reckless graduate student can't help but steal a glimpse of this terrifying, but utterly fascinating, animal.

Alan yanks him forward, and the group races into the jungle.

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43 **EXT. JUNGLE - DAY** 43

With Alan in the lead, and Udesky taking up the rear, the group tears through the jungle.

In the dense undergrowth behind, the unseen dinosaur bears down on them - mowing down young TREES which TOPPLE all around them.

Alan spots a grove of HEAVIER TREES and leads the group into it.

The hidden dinosaur cannot fit between the thick trunks. It ROARS at the fleeing humans, searching desperately for a route after them.

The group continues their relentless pace, putting as much distance as they can between themselves and the bellowing beast.

43 CONTINUED: 43

Once the dinosaur is sufficiently behind them, they take a moment to catch their breath. Paul Kirby looks like he's about to have a heart attack. Even Billy is gasping for air.

As a light RAIN begins to fall...

ALAN
I think we lost him.

Alan directs the group through some underbrush and into -

44 **EXT. CLEARING - CONTINUOUS - DAY** 44

Our friends stop dead in their tracks. Amanda stifles a cry.

Before them lies an immense unmoving SAUROPOD.

ALAN
Don't worry. It's dead.

Then - a full-grown bull TYRANNOSAURUS RISES UP on the far side of the carcass. Feeding on the fallen Sauropod, the T-Rex now turns directly their way, its mouth mottled with BLOOD and CARRION.

Alan FREEZES.

ALAN (CONT'D)
Nobody move a muscle.

The group FREEZES for two seconds - then takes off.

And T-Rex ROARS.

Alan races after the others. T-Rex is right behind.

Dashing back the way they come, the group suddenly comes face to face with -

45 **EXT. JUNGLE - DAY** 45

SPINOSAURUS AEGYPTICUS - charging directly their way.

(CONTINUED)

45 CONTINUED: 45

We now get our first full unobstructed view of the gigantic creature. Over forty feet long and twenty-five feet high, the dinosaur has a bony SAIL along its back. Its head is crocodilian with rows of long, curving TEETH. Sinewy six foot arms terminate in three fingered hands with FOURTEEN INCH CLAWS.

The group scatters into the brush as the two behemoth predators stagger forward, preparing for battle.

AND THEIR ROARS ARE THUNDEROUS.

Paul and Amanda scramble in one direction, Billy and Udesky in the other.

But Alan can't go anywhere - his foot is STUCK between two BRANCHES.

He manages to free himself as the two dinosaurs approach.

Alan dives down between TWO FALLEN TRUNKS as Spinosaurus and T-Rex circle one another like gladiators, each searching for the other's weakness.

Lying flat on his back, Alan lets out a terrified cry as the giant foot of Spinosaurus lands across the two trunks mere inches above his face.

SPINOSAURUS LUNGES FORWARD, powerful jaws open wide.

But T-Rex sidesteps the assault, its tail knocking down small trees as it spins out of the way.

In the trees, Paul and Amanda scurry anew for cover.

Between the fallen trunks, Alan attempts to get away on his hands and knees.

T-Rex presses the attack, slamming its tail into the flank of its adversary.

Spinosaurus is knocked back, and Alan is again forced to duck for cover.

As Spinosaurus struggles to regain its balance, T-Rex dives forward. Spinosaurus is driven backwards as T-Rex tries to grip its throat.

Amanda yanks Paul out of their path. They scramble over to Billy.

(CONTINUED)

45 CONTINUED: (2) 45

Now on its side, Spinosaurus fights back ferociously. It slashes at T-Rex with its long arms and razor sharp claws, then finally KICKS the animal with one mammoth foot.

Tyrannosaurus staggers back wounded.

Down below, Alan is SOAKED IN THE BLOOD pouring from the dinosaur, as he slowly makes his way toward his fellow humans.

Spinosaurus lunges for T-Rex with gaping jaws and manages to topple T-Rex off its feet and sends the flailing dinosaur to the ground.

With an earth-shuddering CRASH, the dinosaur lands between Alan and the rest of the group.

The companions scurry out of the way, but as they do so, the head of T-Rex now lands almost directly on top of them.

Plastered against an immense tree, the group watches in horror as T-Rex starts to rise but is thrown back down as Spinosaurus latches onto its throat.

Spinosaurus crushes the life out of its adversary, and T-Rex opens and closes its jaws mere inches from our terrified friends.

Finally, Alan reaches them.

ALAN
Come on!

Spinosaurus lets out a victorious HOWL, and the blood-drenched man of science leads the group through the undergrowth.

46 **EXT. JUNGLE - DAY** 46

Paul goes flying on his ass into some bushes. He looks up, terrified.

PAUL
Oh, my God!

Alan Grant stares down at him with his fists up.

ALAN
Get up! Get up!

(CONTINUED)

46 CONTINUED: 46

BILLY
Alan, look...

ALAN
Get up!!!

PAUL
Udesky!

Udesky steps in.

ALAN
Step back, Dr. Grant.

ALAN (CONT'D)
You too!

PAUL
Dr. Grant, I know you're angry, but... *

ALAN
Two men are dead already - does that tell you anything?!

Paul stands.

PAUL
Let me explain damn it! We brought you here because he said we needed someone who knew the lay of the land.

UDESKY
I didn't tell you to kidnap anybody.

ALAN
Knew the lay of the land?

PAUL
Yes. Someone who'd been to this island before.

ALAN
I've never been to this island.

PAUL
Sure you have. You're famous for it.

ALAN
That was Isla Nublar. This is Isla Sorna, you pillock!

PAUL *
Are you serious? I could've sworn...

(CONTINUED)

46 CONTINUED: (2) 46

Paul looks at Udesky.

PAUL (CONT'D)
It said in the magazine...

UDESKY
What's a pillock?

AMANDA *
Our son Eric is lost on this island. *

Alan stops - turns to Amanda with confusion. *

AMANDA (CONT'D) *
He's with a man named Ben Hildebrand. *

BILLY *
Who's Ben Hildebrand?

PAUL
He's a macho idiot who doesn't have the brains God gave an animal cracker!

AMANDA
Paul please!

PAUL
He's her new boyfriend and a real horse's ass if you ask me.

AMANDA *
Paul and I divorced a year ago. Ben is a close friend. He came down with Eric and me to spend a week at Club Med. Eric wanted to see a dinosaur...so badly. So one day Ben took him parasailing.
(shaking her head)
They never came back.

Paul pulls a PHOTO out of his wallet and hands it to Alan.

PAUL
This is Eric. He's twelve. He's just about the greatest kid in the world. And I'm not the only one who thinks so.

Alan glances at the photo - a Sears-style portrait of the * boy we saw at the beginning. He hands the picture to * Billy.

(CONTINUED)

46 CONTINUED: (3) 46

AMANDA
The boat and its driver seem to have completely disappeared.

PAUL
I came down from Enid right away. We tried everything. The Costa Rican government said it's a no fly zone, that they had no business being here. The US Embassy is "looking into the matter." One guy kept telling us to...
(to Amanda)
What'd that guy say?

AMANDA
That we should accept the inevitable.

PAUL
Accept the inevitable... Can you believe that?

He looks at Amanda. They share a moment.

PAUL (CONT'D)
We're here to get our son, Dr. Grant. And that's what we're going to do. No matter what it takes.

UDESKY
They said it was a simple rescue mission. We knew there'd be some big lizards to contend with, but nobody said anything about *this*.

ALAN
And this happened *how* long ago?

AMANDA
Seven...

PAUL
Eight.

AMANDA
...almost eight weeks now.

Alan glances at Billy, who shakes his head and looks away. Then Grant turns back to Amanda.

ALAN
Even *if* your made it to this island, after what you've seen, Mrs. Kirby, do you really think he's alive?

(CONTINUED)

46 CONTINUED: (4) 46

PAUL
We have to find him, Dr. Grant. One way or the other, we have to...

AMANDA
He's alive.

Alan studies her. Unable to press his point, he takes a deep breath and nods his head.

ALAN
Billy and I are making our way to the ocean. It's our only chance of getting off this island alive.

PAUL
I'm not leaving without my son.

ALAN
You can stick with us, or you go look for your son. Either way, you're probably not getting off this island alive. * *

Alan shoots a quick look at Billy, who concurs. Then both of them walk off.

Paul and Amanda look to Udesky.

PAUL
What do we do?

Udesky looks around for a bit, pretending he knows what to do.

UDESKY
Well, I think we should start searching ...in the direction they're going.

PAUL
Excellent.

And on that, they head off after Alan and Billy.

47 **EXT. CRASH SITE - DAY** 47

The companions forage through the scattered wreckage of the plane. The task is grim, and they are mindful of being quiet and swift. The pickings are slim.

Udesky picks his gun from the swampy water. The barrel is bent almost ninety degrees. Udesky shakes his head and tosses it away.

(CONTINUED)

47 CONTINUED: 47

Billy finds his CAMERA - still intact. *

Taking a change of clothes from his suitcase, Paul wanders around to the far side of the plane and begins to take off his shorts and shirt. He is left standing in his underwear.

AMANDA *
I'm changing here. *

Paul turns to find...Amanda, also standing in her underwear, covering herself as best she can. *

PAUL *
Well it's nothing I haven't seen before, Amanda. *

AMANDA
Not recently you haven't.

He smiles. She smiles. He turns away and gets dressed. As she dresses, Amanda continues to look. * *

AMANDA (CONT'D)
How much weight did you lose?

PAUL
Twenty, twenty-two pounds.

AMANDA
You've been working out.

PAUL
A bit. *
(a beat) *
You still playing? *

AMANDA *
Oh yeah. *

PAUL *
How's the arm? *

AMANDA *
Good. You know, the elbow, but good. *

PAUL *
You looked great at the regional playoffs. * *

AMANDA *
You were there?! *

(CONTINUED)

47 CONTINUED: (2) 47

PAUL *
No..I just...you know...I don't know. I *
just heard about it. *

AMANDA *
(smiling) *
Well I'll let you get dressed. *

And on that, Amanda finishes dressing and walks away. *

ON THE OTHER SIDE OF THE PLANE, Alan loads up with *
supplies.

Billy is taking pictures of a GIANT FOOTPRINT in the mud. He takes them from various angles, picking up things that only a specialist would notice.

BILLY
What the hell was that? Suchimimus?

ALAN
No way.

BILLY
But that snout.

ALAN
They never got bigger than a T-Rex.

BILLY
Baryonyx? *

ALAN
Not with that sail.

BILLY
Then what?

Alan thinks for a moment. Then:

ALAN
Spinosaurus...Aegypticus.

Billy looks at him with awe.

BILLY
I don't remember it on InGen's list.

ALAN
That's because InGen never put it on their list. Who knows what else they were up to on this island?

(CONTINUED)

47 CONTINUED: (3) 47

As Alan studies the footprint, Billy looks up at something before him and wearily shakes his head. *

Alan follows his gaze. Paul Kirby struggles to put on a heavy backpack, turning in circles. Amanda bickers with him as she tries to help. * *

BILLY *
Something tells me Mr. Kirby never made * it up K2. *

Then, as Paul approaches... *

ALAN
So I assume there's no such thing as Kirby Enterprises.

PAUL
Oh, there's a Kirby Enterprises all right. It's just not my company. I own a place called Kirby Paint and Tile Plus. We're out in the Westgate Shopping Center in Enid, Oklahoma.

Alan glares at him.

PAUL (CONT'D)
The "Plus" is for bathroom fixtures, fireplace accessories, patio furniture, stuff like that.

ALAN
And I suppose that check you wrote us isn't any good.

PAUL
If we make it off this island with my son, I swear, I'll make good on the money I owe you. I don't care if it takes me the rest of my life.

Alan and Billy exchange a dubious glance.

PAUL (CONT'D)
And in the meantime, if either of you are doing any remodeling, we have the largest selection of Dahl tile in the mid-west. And I'm not talking about any of that delivery in six weeks nonsense - I'm talking *in stock.*

48 **EXT. JUNGLE PATH - DAY** 48

The group now begin their forced march to the sea, each weighed down with packs full of salvaged supplies.

Billy's camera case is slung over his shoulder.

Amanda and Paul bring up the rear.

PAUL
When we get back the States, I want more time with Eric.

AMANDA
You've already got summers and holidays.

PAUL
It's not enough.

AMANDA
Well I'm not taking him out of school.

PAUL
Maybe if he didn't have to live all the way in Portland.

AMANDA
Maybe if *you* didn't have to live all the way in Enid.

PAUL
You're the one that needed space.

AMANDA
I needed a change.

PAUL
Change? I'm the king of change.

AMANDA
Another remodeling of the house wasn't about to save our marriage.

PAUL
So you walk out the door at the three o'clock in the morning.

AMANDA
You didn't exactly fight to stop me.

WP039

(CONTINUED)

48 CONTINUED: 48

PAUL *
What was I supposed to do, Amanda, pick * up a club and drag you back by your * hair?! *

AMANDA *
Maybe you should've! *

UP FRONT, Udesky shoots Alan and a look. *

UDESKY
I vote *them* off the island. *

And as they continue forward, Billy spots something in * the trees ahead. *

BILLY *
Hey Alan, look at this. *

49 **EXT. JUNGLE CLEARING - DAY** 49

A PARASAIL is caught in the branches of a tree.

The companions grimly consider the chute.

AMANDA
(suddenly)
Eric! Ben!

ALAN
Shhh! No noise. *

A YELLOW LIFE-VEST hangs limply from a bush.

PAUL rushes over, unsnags it, and examines the label.

PAUL
Young adult.

Amanda takes it from him, and as she holds it TEARS fill her eyes. She brings it to her face and BREATHES it in deeply.

AMANDA
Oh, Eric... Eric...

Paul puts his arm around her. Alan looks away respectfully, allowing them this moment.

UDESKY (O.S.)
Hey, you guys. Look at this.

(CONTINUED)

49 CONTINUED: 49

All turn to see Udesky holding up a CAMCORDER encased in a waterproof shell.

AMANDA
That's Ben's camera!

Amanda and Paul rush over, Amanda's sorrow turning into desperation. She grabs it from Udesky and pops open the housing.

AMANDA (CONT'D)
(remembering)
That's right. He had it with him when they left.

She tries the power switch on the camcorder, but the battery's dead.

Udesky pulls a flashlight from his pack and looks to Amanda.

UDESKY
Here, give it to me.

And as Udesky fiddles with the flashlight, Alan and Billy consider the parasail.

ALAN
Can't you fly one of those?

BILLY
As long as the sail's not torn.

Grant nods.

ALAN
If we spot a plane, it might be a good way to attract attention.

UDESKY (OS)
I think I've got it.

Udesky has rigged the wires on the flashlight so that the batteries can be used to power the camcorder.

He brings a live wire to the back of the camcorder... and a RED POWER LIGHT comes on.

AMANDA
Oh, my God, it works!

UDESKY
I don't know for how long.

(CONTINUED)

49 CONTINUED: (2) 49

Udesky swings the tiny SCREEN out and pushes PLAY. The others crowd around.

ON THE SCREEN -

Eric and Ben play FRISBEE on the beach at Club Med Costa Rica.

PAUL (OS) *
(excited)
That's our Eric. That's Eric!

AMANDA (OS) *
I filmed this the morning they left.

Ben catches the frisbee, checks his watch and motions to Eric.

BEN (ON SCREEN)
Come on, sport. Let's get a taco or something before we go.
(to camera)
They got tacos in this country?

Eric runs over, and Ben PUTS HIS ARM AROUND HIM as they walk toward camera.

PAUL reacts to this image but holds his tongue.

THE VIDEO SCREEN -

The image now CUTS to a shot from ABOARD ENRIQUE'S BOAT speeding toward ISLA SORNA - a near-reprise of the opening of the movie. Eric points excitedly at the island and smiles at the camera. He is wearing his life-vest.

AMANDA looks sadly at Paul, who in turns looks sadly at -

THE LIFE-VEST - in his hands.

THE SCREEN AGAIN - *

As we look at Eric, sudden TUG causes Ben to DROP the * camera. We see Ben's legs and feet as the ocean passes * swiftly below.

ERIC *
What was that? *

And now a fog bank is covering the ocean. There is a * second pull on the line. *

(CONTINUED)

49 CONTINUED: (3) 49

And as the fog passes, we see the boat below - smashing against the reef. *

ERIC (OS) (CONT'D) *
Ben! *

BEN *
Unclip the line! *

THE JUNGLE -

A PAN from face to face to face of all watching this tape with a mixture of hope and nausea.

ON THE SCREEN -

Angle again with Ben's legs in the foreground -

The TREETOPS are approaching with cruel swiftness, Ben and Eric's legs swinging in and out of frame. They're about to CRASH LAND.

BEN (CONT'D) *
Hang on! Brace yourself. Cover your eyes.

Now the camera penetrates the JUNGLE CANOPY and the picture and sound become complete chaos - SCREAMS of them both, BRANCHES BREAKING, even flashes of Ben and Eric's frightened FACES as the camera is buffeted in all directions.

With a LURCH the terrifying descent is finally over, and the jungle floor is just ten feet away, swaying back and forth beneath Ben and Eric's feet.

BEN (CONT'D)
Are you okay, buddy?

ERIC
(through his sobs)
I don't know. I think so.

BEN
We're okay. It's going to be okay. Here, get ready. I'm going to unhook you.

The sound of FUMBLING is followed by the sight of Eric DROPPING into frame, landing on the ground and rolling. He stands and looks back up at Ben.

ERIC *
I'm all right. *

(CONTINUED)

49 CONTINUED: (4) 49

BEN (OS) *
We're going to get out of this, pal. *

And on that, the power and picture fade away... *

BACK ON PAUL AND AMANDA - overjoyed. *

PAUL
See? He's okay. He's alive! Everything's * going to be all right now. *

Amanda brings a hand to her mouth, silently nodding her * head. *

Alan and Billy exchange a dubious look, then begin * pulling the parasail out of the tree. As they do so, the * sail gets caught on a branch. Billy and Grant pull harder * on the parasail. The branch bends, but the sail won't come loose. The two men pull even harder, and the branch bends even further until...

SNAP - THE BRANCH BREAKS - THE PARASAIL FALLS AWAY -

AND A SKELETON, STILL STRAPPED IN THE PARASAIL HARNESS, COMES FLYING DIRECTLY INTO AMANDA'S ARMS.

Amanda screams in terror, but as she struggles to get away, she tangles herself in the lines of the parasail. The more she struggles, the more tangled she becomes until the skeleton is wrapped tightly around her.

Finally, the others are able to pull her away. As they turn back to the parasail, they get their first good glimpse of...

THE REMNANTS OF BEN HILDEBRAND - still caught in his harness.

Amanda's knees buckle. Regaining her balance, she runs off into the jungle.

Paul quickly follows.

PAUL (CONT'D) *
Amanda! *

51 **EXT. THICKET - DAY** 51

Reeling, Amanda slows to halt in an area with oddly THICK UNDERGROWTH.

It seems darker here, very still and quiet.

(CONTINUED)

51 CONTINUED: 51

Close behind, Paul now takes his ex-wife in his arms and embraces her tightly as she weeps.

PAUL
I'm sorry, Amanda. I'm so sorry about Ben.

And after a few moments, Amanda looks at him, pulls away, and shakes her head in frustration.

Paul senses her shift in mood and grows frustrated himself.

PAUL (CONT'D)
What?

AMANDA
It's not Ben, Paul. It's Eric. Now he's all alone out there. Our baby's all by himself.

And as Paul considers her, Amanda notices something strange on the ground before them.

Now Paul sees it too.

PAUL
Dr. Grant! You'd better come look at this.

After a moment, Alan, Udesky, and Billy enter the thicket and slow to a halt. Billy is packing up the last of the parasail in a backpack.

Alan is transfixed by the sight before them. Billy too.

On the jungle floor is A STRANGE HOLLOWED-OUT CONSTRUCTION made of sod and branches. Maybe six feet around.

Billy snaps a couple of photos while Alan inches forward to peer inside. There he sees -

A HALF-BURIED NEST - filled with DINOSAUR EGGS - laid in a spiral.

Alan pales. He turns to Billy and whispers one word only.

ALAN
Raptor.

AMANDA
Dr. Grant...

51 CONTINUED: (2) 51

Alan turns to find that Amanda is standing the edges of A SECOND NEST. *

The companions look around them to find that they are SURROUNDED BY THESE NESTS. There must be twelve in all - laid out in an oddly symmetrical patter. *

UDESKY *
If these are the nests, then where are there raptors? *

And as he says the words, off in the distance, we hear the cry of some herbivore, surrounded by a chorus of snarls. *

52 **EXT. THE JUNGLE - DAY** 52 *

Alan, Billy, and Udesky lead the way, pushing relentlessly through the undergrowth, trying to get as far away as possible from the nest. *

Paul and Amanda follow somberly behind. Amanda is pale and weak, and her limbs heavy. But they push on. *

PAUL *
(not entirely convincing)
We still can't be sure about Eric, honey. I'll betcha he got away. You know how resourceful he can be.
(nodding)
We'll find him.

Toward the front of the group, Alan and Billy trudge forward. Though terrified by what could be behind them, they are also in the midst of a heated debate. *

BILLY *
It's impossible. Raptors don't nest in colonies. It flies in the face of everything we know about them. *

ALAN *
Apparently we were wrong. *

BILLY *
But these are highly individualistic animals. *

ALAN *
We already knew they acted in concert while hunting. Now it seems they act in concert to raise their young as well. *

(CONTINUED)

52 CONTINUED: 52

BILLY
But that would require -

ALAN
Intelligence, Billy. An exceptional level of intelligence.

And as a smiling Alan Grant presses the pace even further, a weary Udesky follows close behind.

UDESKY
If those dinosaurs don't kill me, this death march will, Doc'.

53 **EXT. RIDGE - DAY (HOURS LATER)** 53

Much fatigued, the five now march upwards toward a crest.

Panting and flushed, they reach the top of the ridge and gaze into the distance.

A jungle valley stretches before them. Not far off is A VAST COMPOUND - comprised of several buildings. One building alone seems to cover several acres.

The weary group breathes a sigh of relief.

PAUL
I bet there's a very good chance Eric's in there. I'd bet my bottom dollar.

Udesky and Grant share a dubious look and continue forward.

Billy follows Udesky and Grant over the rise.

BILLY
What do you think it is?

UDESKY
As far as I'm concerned it's the Four Seasons.

And the entire group descends into the valley.

54 **EXT. COMPOUND - DAY** 54

The group emerges from the jungle and enters the compound. They are walking through an overgrown parking lot, littered with abandoned vehicles.

54 CONTINUED: 54

Grant and the others eye the vehicles with trepidation.

Some are lying on their side. Others are overturned completely. There is something unsettling about the damage.

A troubled Grant peers through a windshield, partially caved in, like some giant head butted the glass.

And the group finally approaches the front doors of AN ENORMOUS BUILDING.

They take a moment to look up at the immense construction.

As they do so, we see something in the distance behind...cat-like movement on the ridge where our companions once stood.

Then, the movement disappears as quickly as it appeared. And our companions enter the building.

55 **INT. BUILDING LOBBY - DAY** 55

Our friends now find themselves in a sparse, once quietly opulent corporate LOBBY now in the process of being reclaimed by the jungle. ROOTS and IVY poke through the floor and walls.

In the WAITING AREA, the cushions of SOFAS and CHAIRS have been gnawed at and pulled apart as though by giant rodents. Dusty COFFEE MUGS and filled ASHTRAYS lie on the table, and the water has turned brackish in a nearby COOLER.

FLAPPING calls the group's attention to BIRDS nesting in the rafters. It is an eerie, haunted place.

PAUL
(calling out)
Eric! Are you here?

AMANDA
Eric!

All listen for a response. Nothing. Paul and Amanda exchange a despondent look.

Sitting on the RECEPTION COUNTER is an official-looking TELEPHONE.

Everyone has the same thought, but no one dares. Finally -

(CONTINUED)

55 CONTINUED: 55

AMANDA (CONT'D)
Aw, what the hell.

Amanda saunters up and puts the receiver to her ear. Nada.

With Alan in the lead, they head deeper into the building when -

Unseen by the group, a fleeting SHADOW flits across the lobby's dirty windows with terrifying speed.

56 **INT. CORRIDOR - DAY** 56

A couple of VENDING MACHINES stand at one end of this long hallway covered with vines.

Paul notices them and rushes over, pulling CHANGE from his pockets.

PAUL
Let's see...I've got about a dollar seventy-five. How about you guys?

Billy follows and SMASHES IN the window of the next machine with his boot. He grabs some food and glances at the packaging. *

BILLY *
Well, it's a little past its expiration * date, but I guess it'll have to do. *

He tosses the food to the others. *

Paul now turns to his own vending machine and SMASHES it with his heel. The glass refuses to break. *

57 **INT. HATCHING LABORATORY - DAY** 57

Alan and Billy push through a set of doors and slow to a halt, the others just behind. Before them they see -

A CAVERNOUS HATCHING FACILITY -

replete with much of the same equipment we recognize from the first film, although the sheer size of this place dwarfs any of the facilities seen previously.

(CONTINUED)

57 CONTINUED: 57

As the group walks down a ramp and onto the floor, they begin to absorb the incredible array of BIOTECHNOLOGY long unused - enormous CRYONIC FREEZERS, their plugs pulled years ago; empty INCUBATORS; TANKS of formaldehyde with dinosaur FOETUSES and BODY PARTS.

MACHINES with intricate TUBING and SWING ARMS stand beside CONVEYER BELTS crisscrossing the room at different levels.

AMANDA
It's like an assembly line.

ALAN
It's a dinosaur factory.

The others disperse through the giant laboratory.

Billy approaches an incredibly long CHART listing the dinosaurs and stares at it with astonishment.

Alan comes up behind him, gazing up at the list. *

BILLY *
Where did they ever think they'd keep them all?

ALAN
How'd they ever think they'd coexist?

Billy looks around at the lab. He can't help but be impressed.

ACROSS THE LAB - *

Amanda is passing large cylindrical TANKS with half-formed embryos floating in formaldehyde - genetic experiments gone awry. Finally she reaches -

A GIGANTIC MAGNIFIED RAPTOR HEAD floating in one of the tanks.

Something about this specimen catches Amanda's attention. She bends forward, getting very close to the glass and peers right into the eyes of this compelling creature.

THEN - Amanda SCREAMS as the ACTUAL FEMALE RAPTOR LUNGES at her from behind the tank.

Fortunately the raptor can't get between the closely spaced tanks, and Amanda backs up against another tank, comes running toward the others.

(CONTINUED)

57 CONTINUED: (2) 57

PAUL
Dr. Grant, it's a dinosaur! *

Alan rushes everyone away from the Raptor. *

ALAN *
Come on - let's move!

And as the group races through the lab, the Raptor searches for a larger gap between the tanks.

58 **INT. HALLWAY - CONTINUOUS - DAY** 58

Paul leads the way, checking the DOORS for possible escape routes or hiding places.

Twenty feet behind, THE RAPTOR ROUNDS A CORNER and bolts after our friends.

Paul ducks in the closest door.

PAUL
In here!

59 **INT. DINO KENNEL - CONTINUOUS - DAY** 59

The group slams the door behind them and quickly takes in the room.

There are several rows of oversized STEEL CAGES, apparently used for containing young dinosaurs. Many of the cage doors are standing open.

The group races down a long aisle with cages on either side.

Close behind, the raptor BURSTS into the room, roars, and chases after them.

As the Raptor gains steady ground, Alan, Udesky and Paul run into one of the open cages - slamming the door behind them.

Billy and Amanda duck into another. Before they can swing the cage door shut behind them, however, THE RAPTOR SLAMS INTO THE DOOR - driving it into the cage.

Billy and Amanda are forced back against a chain-link wall and are trapped in a small triangle of space by the advancing door. The angry Raptor is now just inches away through the chain-link door.

(CONTINUED)

59 CONTINUED: 59

Then, suddenly, the raptor looks up. Billy and Amanda follow its gaze. The top of their triangular encloser is wide open.

The eager raptor climbs up the chain-link door. Catching the tail of an idea, Amanda grabs the door and nods to Billy.

AMANDA *
PUSH! *

They both push hard on the door, swinging it and the raptor right through the opening of the cage.

When they can push no further, now it is the raptor that is trapped in a small triangular space.

Amanda slides the door's bolt through the chain link wall, temporarily trapping the dinosaur.

The raptor struggles desperately, GROWLING AND SNARLING, but the cage door seems to be holding.

Amanda and Billy back their way out of the cage as Alan, Udesky, and Paul emerge from their own cage.

The raptor begins to make a LOW, HAUNTING MOAN. *

As the others head for the door, Alan lingers, listening to the beast's simple, melodic cry. *

ALAN
My God, she's calling for help.

AMANDA
(from the door)
Dr. Grant! Let's go!

Reluctantly, Alan follows the others out.

60 **EXT. COMPOUND - DAY** 60

The group exits the rear of the LAB BUILDING and finds itself in a large EQUIPMENT YARD. *

The call of the raptor is still audible as they head for the tree line. *

Now the moan is ANSWERED from distant jungle quarters.

Alan looks around with amazement.

(CONTINUED)

60 CONTINUED: 60

The responses quickly MULTIPLY. To the group's dismay, they soon find themselves virtually SURROUNDED by raptor CRIES both distant and near.

Responding the howls, a HERD OF HADROSAURS is now fleeing across the open space.

Then, in the distance behind the herd...A PACK OF RAPTORS EMERGES FROM THE JUNGLE - RACING THEIR WAY.

ALAN
FOLLOW ME!

Alan leads the companions in a mad dash directly toward the scattering herd.

From the lab building, the raptor we left imprisoned now BURSTS out one of the doors and howls to the pack - the same cry we hear in the lab.

Alan glances behind them.

The raptor pack is now going into hunting formation. Some of the animals race forward in a sort of circle maneuver.

ONE ALPHA-MALE RAPTOR, slightly larger than the others, leads the charge up the middle.

And in an effort to escape the oncoming raptors, Alan leads the group RIGHT INTO THE STAMPEDING HERD.

Suddenly, all is chaos. Hadrosaurs race past as our companions desperately try to avoid the charging dinosaurs.

The raptor pack closes in on the herd.

Much to Alan's dismay, however, the raptors are racing straight past the running hadrosaurs. Indeed, the pack of raptors weave their way through the herd as though heading directly toward our friends.

Alan Pales.

ALAN (CONT'D)
THE TREES! GO FOR THE TREES!

The group charges forward with renewed strength, leaving the herd behind.

The howling of the raptors has now turned to a steady barking, growing alarmingly close.

61 **EXT. JUNGLE - DAY** 61

The group sprints to the base of the nearest trees. *

AND THE PACK OF RAPTORS WHIPS TOWARD THEM WITH TERRIFYING SPEED. *

At the trees, Billy and Alan begin to help Paul and Amanda up. *

But the snarling raptors are almost upon them.

Udesky is the last on the ground. As the others scramble up the tree, Alan stays behind to give him a hand.

But as Udesky jumps up and grabs a branch, A RAPTOR *LUNGES AT HIM FROM BELOW - KNOCKING HIM TO THE JUNGLE* FLOOR.

Udesky scrambles to his feet.

Not far off, the entire pack of raptors is now standing still. Out in front, the Alpha Male silently watches him.

Then the Alpha Male lets out a short bark. Responding the cry, the other raptors creep in. *

Udesky picks up A LARGE STICK as these dinosaurs cautiously approach.

Not more than a few yards away, the closest one stops, peering at him.

AND UDESKY SWINGS HIS STICK - SMASHING THE DINOSAUR ON THE SIDE OF THE HEAD.

The raptor is nonplussed. Shaking off the blow, the animal lets out a curious chirp.

And from behind Udesky, another Raptor slashes at the back of his legs, severing his muscles.

Udesky cries out and drops to the ground. Unable to walk, he attempts to crawl away from the animals. The effort clearly causes him great pain.

Oddly enough, however, the raptors suddenly don't seem to pay him much attention. Instead, they are focused on the retreating humans in the trees above - occasionally sniffing up at them.

Grant stares down at them with fear and fascination.

(CONTINUED)

61 CONTINUED: 61

On the ground, a bloody, grunting Udesky pulls himself forward with his arms, putting more distance between himself and the raptors.

Finally, a single raptor leaves the pack and follows a bloody trail to Udesky. The animal sniffs him once..*then takes a bite.*

Udesky lets out a blood-curdling howl.

Up in the trees, Amanda looks on with horror.

AMANDA
My God, Paul, they're eating him alive. *

Paul presses her face to his chest and averts his own eyes.

And the chilling cries of Udesky send shivers down their spines...

62 **EXT. LABORATORY BUILDING - NIGHT** 62

In the moonlight, a SHADOWY FIGURE darts along the wall of the lab building and disappears into a small, broken window.

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63 **INT. LOBBY - NIGHT** 63

The figure creeps through the dark lobby we've seen before, silently slipping through a set of doors.

64 **INT. CORRIDOR - NIGHT** 64

Glass crunches beneath the two feet of this figure as they slow to a halt before the familiar VENDING MACHINES.

The unseen person takes in the broken machines and missing food.

Indeed, a trail of wrappers and soda cans litter the hallway floor.

TILT UP the body of this person to reveal...A LONG LAB COAT. Up above the left pocket is a name tag bearing the words: BORKMAN - EMBRYONICS.

With his face still obscured in shadow, the person considers the trail before him, then follows the litter.

65 **EXT. LAB BUILDING - NIGHT** 65

The person now makes his way to the roof through an intricate routed that he's obviously used before.

Once on the roof, he climbs onto some overhanging branches and follows a path from one tree to the next, until he disappears from view.

66 **EXT. TREETOPS - NIGHT** 66

Alan Grant stares out at the darkness of the jungle, spellbound by its symphony. His brain is working overtime.

Billy comes up and sits beside him.

ALAN
They're still down there.

BILLY
Could they be hunting? Maybe they're nocturnal.

ALAN
The point of hunting is food. They didn't so much as glance at that hadrosaurs. Besides, what are they doing so far from the nest?

BILLY
(joking)
Maybe they developed a taste for human flesh...

Alan stops him with a gesture.

ALAN
Shhhh.

Alan cocks his head. He seems to be mentally cataloguing and recording every sound.

ALAN (CONT'D)
(a whisper)
Can you hear it?

BILLY
What?

(CONTINUED)

66 CONTINUED: 66

ALAN
They're talking.

And Alan's hand taps out some tempo on the branch that only he can hear. Billy intently watches him.

ALAN (CONT'D)
Do you hear them?

An now we can hear the faint cries.

BILLY
Yeah.

ALAN
They're communicating on a level even *I* didn't think possible.

Grant again listens to the noises of the jungle - enraptured. Finally, he glances at Billy.

ALAN (CONT'D)
Thank you, Billy.

BILLY
For what?

ALAN
For getting me here. I haven't felt this alive in years.

PAUL (OS)
Dr. Grant?

Alan turns to find a resolved Paul and Amanda looking on.

AMANDA
We're going down there. We want to look for Eric.

Alan nods.

ALAN
Fine. Why don't you take the flashlight.

Alan turns on a FLASHLIGHT and shines it through the trees...

MANY PAIRS OF EYES, reflected in the glare of the light, stare up the group.

Up in the trees, Amanda gasps.

66 CONTINUED: (2). 66

Paul warily studies the dinosaurs below. *

PAUL *
It's like they're waiting for us. Like they want something.

Billy, in particular, is unsettled by the thought.

Then Amanda starts to cry. We look down on her from above, a strange POV. * *

AMANDA
He's out there. I know it. I know he's out there. *

But at this, Alan can't keep quiet. *

ALAN
Listen to me.

Amanda turns to him. *

ALAN (CONT'D)
You saw what those animals did to Udesky. I am...*deeply* sorry about your boy. And if there was anything I could do, believe me I would. *

Alan hesitates, mustering the strength to continue.

ALAN (CONT'D)
But it's time to face reality, Mrs. Kirby.

Amanda considers him long and hard.

AMANDA
Do you have any children of your own, Dr. Grant?

Alan doesn't respond. *

AMANDA (CONT'D)
Then there's no possible way you could understand. *That's* reality. *

Amanda looks at Alan with a mother's strength. Then, her eyes gradually shift focus to something behind the paleontologist. Her jaw nearly drops. * * *

AMANDA (CONT'D)
Oh my God...

(CONTINUED)

66 CONTINUED: (3) 66

All eyes look over Alan's shoulder. Alan whips around.

High up in the trees...is ERIC - shaggy-haired, thin, and wearing an old InGen lab coat.

PAUL
Eric.

AMANDA
What are you doing up there?

Paul and Amanda scramble up to get the boy.

ERIC
Mom...Ben got hurt...I couldn't help it...I had to run away.

Eric's eyes are wild. His voice sounds odd and disconnected.

And as Amanda and Paul reach him, he finally breaks down. TEARS start streaming down his face.

ERIC (CONT'D)
Mom. Dad. Mom! Dad!

Amanda and Paul hold him tightly. Eric himself clings to him as if they might vanish at any moment.

And Grant and Billy share a look of amazement as we FADE TO... *

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67 **EXT. TREETOPS - NIGHT (A FEW HOURS LATER)** 67

Eric is fast asleep in his mother's arms. Paul and Amanda speak in hushed tones so as not to disturb their son. Amanda looks at Paul - worried.

AMANDA
Do you think he'll be okay?

PAUL
We should get him to a doctor as soon as we can.

AMANDA
There's a woman in New York who works with trauma victims. I can't remember her name.

67 CONTINUED: 67

PAUL
I don't think we want to take him to New York. We need to get him back to Enid. We can find a specialist...

We focus on Eric, eyes open, listening.

AMANDA
Paul, God knows what he's been through. He needs the best we can possibly -

PAUL
I'm not saying we don't give him the best. I'm saying staying in some hotel in New York is not...

AMANDA
This is not the time to start counting pennies...

PAUL
I'm not counting pennies!

AMANDA
How in the name of God are we going to find a doctor in *Enid* capable of handling...

PAUL
We don't have to find him in Enid!

AMANDA
Besides, he doesn't live in Enid anymore.

PAUL
Enid's his *home*! Forget it. You always...just forget it.

Paul starts to get up to climb to another branch.

And Eric suddenly grabs Paul's shirt. He clings to his father while hanging on to Amanda as if for dear life. *

Paul and Amanda exchange a nervous look. *

PAUL (CONT'D)
Eric, what's wrong?!

AMANDA
Eric?

67 CONTINUED: (2) 67

But Eric doesn't say anything. His eyes well with tears, and he doesn't let go of either of them until Paul is forced to get back down with Amanda.

When the two parents are together, Eric lies in both their laps...and closes his eyes.

A worried Paul looks to Amanda.

PAUL
What's wrong with him?

Amanda doesn't know what to say. Then Alan Grant speaks up.

ALAN
I think he's trying to tell you something.

Paul and Amanda consider each other.

And a raptor howls in the distance...

68 **EXT. TREETOPS - MISTY MORNING** 68

Up in the trees, the companions are asleep. The family sleeps together.

We focus on a sleeping Billy and suddenly hear - THE MUFFLED RINGING OF A PHONE. Slowly, Billy opens his eyes.

The others do the same. They are all sleepily looking at one another, trying to make some sense of the sound. And recognition finally lights on Paul's face...

PAUL
My phone.

Suddenly, Paul frantically searches his pockets as the others anxiously watch.

BILLY
Where is it?

PAUL
I don't know. I don't have it on me.

GRANT
Could it be in one of the packs?

PAUL
It's possible.

(CONTINUED)

68 CONTINUED: 68

And in an instant, the group is tearing through their packs, desperately trying to find the phone before it stops ringing.

AMANDA
When did you use it last?

PAUL
I don't remember.

AMANDA
Think.

And Paul wracks his memory...

PAUL
The plane. I got a call on the plane, put it in my coat pocket, and..

But suddenly, he stops - his face lighting with some awful realization. Finally, Amanda can't bear the wait...

AMANDA
What?...WHAT!?

All eyes on Paul.

PAUL
I loaned it to Nash.

As the hideous implications of his words slowly sink in...

A FAMILIAR ROAR RISES FROM THE JUNGLE - AND SOME GIANT BEAST MARCHES FORWARD WITH THUNDEROUS FOOTSTEPS.

The terrified companions eye the back fin of Spinosaurus as it passes through the trees below. All the while, we hear the ringing of Paul's cell phone - emanating from the innards of the beast.

When the dinosaur finally disappears into the jungle, our companions are left considering the silence. Billy is the first to snap out of it.

BILLY
Do you think he scared off the raptors? *

The companions looks down at the ground. Alan is still wary. * *

ALAN *
We can't go down there. *

(CONTINUED)

68 CONTINUED: (2) 68

PAUL *
Well, we can't wait up here forever. *

ERIC *
Follow me! *

And Eric heads off into the trees, adroitly climbing from one branch the next. *

AMANDA *
Eric, don't! *

PAUL *
Get back here this minute! *

AMANDA *
It's dangerous! *

ERIC *
I know a way! *

But as Eric pushes his way onto a thinner branch - SNAP - the branch beneath him breaks. *

Amanda cries out. *

Eric struggles to hang on for a moment...THEN DROPS TO THE GROUND BELOW. *

Paul stares down at the ground, unable to do anything. *

PAUL *
Eric! *

And without hesitating for a moment, Amanda scrambles down a few branches, then jumps after her son. *

PAUL (CONT'D) *
Amanda, what are you doing?! *

Alan shakes his head and heads right down after them. *

69 **EXT. JUNGLE FLOOR - CONTINUOUS - MISTY MORNING** 69

Landing beside Amanda and Eric, Alan jumps quickly to his feet. The three of them nervously scans the jungle ahead. *

AN ENTIRE PACK OF RAPTORS STARES AT THEM FROM THE UNDERGROWTH.

69 CONTINUED: 69

Up in the trees, Billy and Paul stare amazed as the dinosaurs creep forward on all sides, nearly surrounding Alan, Amanda, and Eric. *

AMANDA
Now what do we do?

ALAN
I'm working on it.

AMANDA
Well let me know when you figure it out. *

BILLY (OS)
Alan, up here!

Alan looks up to find Billy, clinging to a branch just overhead.

ALAN
Billy, what are doing? Get back.

But the graduate student only lowers his CAMERA CASE to his teacher.

BILLY
Here, take it!

Alan looks at Billy with confusion. His student studies him intently...then deliberately lets the camera case drop into Alan's hands. *

BILLY (CONT'D) *
It's what they're after.

Alan is completely mystified. He glances at the case, then looks out at the encroaching dinosaurs as realization slowly dawns on his face. Opening the case, Alan delicately removes...

TWO PRISTINE RAPTOR EGGS.

Alan couldn't be more stunned. But there are more pressing matters at hand.

With Paul and Billy intently watching, Alan steps forward, carefully places the eggs on the ground, then slowly backs up.

The pack of dinosaurs consider the eggs, then slowly part to reveal...THE ALPHA MALE RAPTOR, stepping forward.

69 CONTINUED: (2) 69

The other Raptors lower their heads slightly as the Alpha Male warily approaches Grant and the eggs.

And Eric motions to Alan and Amanda. *

ERIC *
Get down! *

Eric lowers himself to a crouched position in a gesture of submission. * *

Alan and Amanda follow his lead. *

From up above, Paul and Billy look on helplessly.

As the Alpha Male nears Alan, the dinosaur first sniffs the eggs, then sniffs Grant himself.

The paleontologist can't stop trembling. And one deliberate step at a time, the Raptor circles him - as if still deciding what to do next.

As Alan crouches with a bowed head, suddenly, his face lights with an idea. Carefully reaching into his pack, he pulls out...

THE MODEL RESONATING CHAMBER we've seen before.

Placing the instrument to his lips, Alan blows long and steady.

The strange cry stops the Alpha Male in his tracks. He turns to Alan and lets out a low, angry growl.

Alan blows again, desperately trying to calm the dinosaur.

His efforts are in vain. The Alpha Male snarls fiercely. * And as it raises his arm as if to strike, Amanda is * struck by inspiration. *

AMANDA *
(to Grant) *
Call for help. *

Alan quickly takes in her words, places the cast to his * lips...and blows again. This time, however, he mimics the * call of the trapped raptor in the lab. *

And this time, the Alpha Male pauses. *

Seizing the opportunity, Alan again blows into his cast. *

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69 CONTINUED: (3) 69

The Alpha Male studies Grant closely. *

And as Alan blows into the cast yet again...FINALLY THE * ALPHA MALE MIMICS THE CALL. Grant blows again, and the * Raptor again responds.

And while Alan and the Raptor play off one another, they gradually find themselves improvising a kind of duet.

The rest of the group is mesmerized by the performance.

And as Alan and the Alpha create a sort of melody, * eventually another Raptor picks up the song...then another...and another.

And as the Alpha Male considers Grant, the paleontologist lowers the cast. The two creatures study one another as the rest of the pack howls.

Then, the Alpha Male barks twice.

Responding to his call, the Female Raptor from the lab slowly approaches.

AMANDA (CONT'D) *
(as it dawns on her)
That's the mother... That's the mother.

The Female Raptor stops before the eggs and lets out a low, mournful bellow.

AMANDA (CONT'D)
I know exactly how she feels.

The Female picks up one of the eggs and backs off.

One last look at Grant, and the Alpha Male takes the other egg and walks away. One by one, the other raptors take his cue and depart.

As Alan and Amanda stare after them, Paul, Eric and Billy quickly lower themselves to the jungle floor.

Eric runs into his mother's arms and holds her tightly.

Paul smiles proudly.

PAUL
(to Alan)
We told you he was the greatest kid in the world, didn't we, Dr. Grant?

(CONTINUED)

69 CONTINUED: (4) 69

Alan musters a smile, but we can see that he's a bit distracted.

ALAN
Yes, you did. You certainly did. *

Paul pats his son on the back.

Keeping his distance, Billy looks to his mentor with a cautious smile.

BILLY
That was amazing, Alan. Just unbelievable. *

But as Alan turns to Billy, his smile vanishes into an icy, penetrating stare.

ALAN
Yes, Billy. Unbelievable.

And on that, Alan heads off toward a strange, GLASS STRUCTURE that sits like an observation room on the edge of the canyon.

JURASSIC

70 **INT. OBSERVATION ROOM - DAY** 70

The observation room overlooks a canyon shrouded in fog. The group enters the room and walks along the large windows.

As Alan considers the room, an emotional Billy approaches from behind.

BILLY
I didn't think it through.

Alan turns to him - silent.

BILLY (CONT'D)
I just saw it as a way to keep the camp open. To have the money to open up that second site. *

Alan stares at him in utter disbelief. He chuckles to himself, then finally finds his voice.

ALAN
And where were you going to keep the raptors when they hatched, Billy?

Billy looks him, unable to answer.

(CONTINUED)

70 CONTINUED: 70

ALAN (CONT'D)
Who was going to design the right cage? What were you going to do if they happened to escape? If they started killing people? What were you going to feed them, for God's sakes?!

Silence. Billy averts his eyes, unable to meet Alan's gaze.

Grant scoffs, bitterly shaking his head.

ALAN (CONT'D)
You're no better than InGen.

And as Alan walks off, Billy is devastated by his words.

Toward the center of the room, the Kirbys are standing beside a spiral staircase that leads to a lower level.

With Billy lagging, Alan approaches the stairs and peers down the circular opening in the floor. They can't see much of anything - passing fog, maybe a bit of sunlight.

71 **EXT. RIVER CANYON - DAY** 71 *

Step by step, Alan leads the group down a RUSTY SPIRAL STAIRCASE below the observation room.

The stairs end in a lower level. They can hear the sound of a rushing river far below. * *

They seem to be inside some bizarre structure, but the fog makes it impossible to see any great distance.

Alan leads everyone down a RAMP to - *

72 **EXT. LANDING - DAY** 72

A CATWALK branches off from this landing, and a SET OF STAIRS continues down the canyon wall. *

Alan starts down the stairs. He's only taken a few steps when the rusty staircase BREAKS BENEATH HIS FEET, and he must leap back onto the landing where he TEETERS on the edge of falling. *

Amanda reaches out and steadies Alan as they both watch the staircase vanish into the fog. After a few seconds of silence, they hear it CRASH far below. *

(CONTINUED)

72 CONTINUED: 72

AMANDA
You okay?

Alan nods his head and looks in the other direction. *

ALAN
How about if we try this way?

Everyone gathers near their only other option for moving on - a PRECARIOUS CATWALK that disappears into the mist.

AMANDA
Do you think it goes to the other side?

ALAN
There's one way to find out.

And with that, Alan steps onto the catwalk. His stomach turns at being so high.

Amanda falls in behind him. The catwalk creaks and groans, listing slightly. Amanda freezes mid-stride.

ALAN (CONT'D)
(glancing back)
We'd better do this one at a time.

Amanda steps off and Alan carefully pushes forward, dissolving into the THICK FOG.

The others listen to the CREAKING of the catwalk until it STOPS ABRUPTLY.

SILENCE.

PAUL *
Dr. Grant?

More silence. Then, out of the fog, a distant voice calls out -

ALAN (O.S.)
I'm fine. Come on over. One at a time.

Amanda steps tentatively forward. But as she goes, Eric cries out, clinging to her tightly.

Amanda is utterly distraught.

AMANDA
Eric, it's okay. Mommy's going to be just across the walk.

(CONTINUED)

72 CONTINUED: (2) 72

PAUL
We're right here, son - your family, together. And nothing's ever going to separate us again. *

As Paul holds Eric, he and Amanda share a slightly awkward look. * *

AMANDA
Listen to your father, Eric. *

And on that, Eric slowly calms, releasing his mother.

Then Amanda steps out onto the walk... *

73 **EXT. RIVER CANYON - FAR WALL - DAY** 73

Alan has reached a LATERAL SUPPORT and is having a look around, trying to get a sense of where they are and what purpose this structure may have served.

Seeing that the support beams brace high arched walls of steel mesh, it becomes obvious that they are now INSIDE this vast construction.

Amanda emerges from the mist and turns back to the catwalk.

AMANDA
(calling out)
Okay! Come on, Eric! You can do it! *

74 **EXT. LANDING - DAY** 74

Eric is next to go across.

PAUL
Why don't I go with you, sport?

ERIC
No. One at a time. I can do it.

Billy and Paul look on as Eric disappears into the vapor.

PAUL
(muttering to himself)
That's it, Eric, nice and easy...

75 **EXT. CATWALK - DAY** 75

Eric slowly gropes his way forward. He feels a GUST OF WIND and a HEAVY THUD ahead on the catwalk, which now SWAYS beneath him.

Regaining his balance, Eric peers forward, but the fog prevents him from seeing more than fifteen feet ahead. There is an EERIE SILENCE. Eric calls out timidly.

ERIC
Mom?

A76 **EXT. RIVER CANYON - FAR WALL - DAY** A76 *

Across the canyon, Alan moves across the lateral support. With his hand on the railing, he sends a white, hardened substance dropping into the mist. *

Looking up, Grant notices a large strut, covered with the same substance overhead. *

Grant shakes his head in disbelief as a horrible realization dawns on his face. *

ALAN *
Oh, my God. *

Amanda steps up beside him. Following his gaze, she sees a LARGE STRUT, covered with the same white substance overhead. *

AMANDA *
What is it? *

ALAN *
A bird cage. *

Then, the sound of Eric screaming. *

B76 **EXT. CATWALK - DAY** B76 *

Eric watches as A LOOMING SHAPE emerges from the fog - a nightmarish vision stalking purposefully forward... *

A FULL GROWN PTERANODON, standing over seven feet high, walks upright on clawed feet, his thirty foot wings folded bat-like at his sides. The creature sees Eric and fixes him with a demonic glare.

(CONTINUED)

B76 CONTINUED: B76

Turning on his heels, Eric CRIES OUT and dashes back down the teetering catwalk.

The Pteranodon rises to its feet, spreads its thirty foot wings...and takes flight...HEADING DIRECTLY TOWARD ERIC.

AT THE OTHER END OF THE CATWALK -

Responding to Eric's screams, Paul charges onto the catwalk, searching in the fog.

PAUL
Eric!

And then, as if in answer to his prayer -

ERIC emerges from the fog, racing toward his father.

But Paul's relief quickly turns to horror when -

THE PTERANADON swoops out of the fog, opens its giant back claws...

AND SNATCHES THE TERRIFIED BOY FROM THE CATWALK.

Paul Kirby watches in stunned, abject horror as the Pteranodon carries Eric directly over his head...

PAUL (CONT'D)
ERIC!

And as the flying reptile struggles upward with the boy's weight, Paul watches helplessly as Eric is carried high across the canyon.

Billy has joined Paul, and together they run back along the catwalk in a desperate attempt to keep Eric in sight.

When they reach the canyon wall, Paul turns a corner and runs along another enclosed catwalk leading deeper into the canyon.

But Billy doesn't follow. He gets a DIFFERENT IDEA. He races UP THE STAIRS to the OBSERVATION ROOM.

Alan and Amanda now come pounding down the catwalk trying to catch up with Paul.

AMANDA
(shouting)
Paul! Where is he? Can you see him?

(CONTINUED)

B76 CONTINUED: (2) B76

PAUL
(shouting back)
I'm trying! That thing took him down this way!

AMANDA *
Do something! *

76 **EXT. OBSERVATION ROOM - DAY (MOMENTS LATER)** 76 *

Alan looks up to see Billy LEANING OUT over the edge of the observation platform. Suddenly he realizes what Billy is about to do.

ALAN
BILLY - WAIT!

Ignoring Alan's cry, Billy leans forward, lets go of the railing...

AND DROPS TOWARD THE CANYON BELOW.

Alan and Amanda watch as Billy FALLS past them like a stone, plummeting toward certain death. But then a miracle occurs -

THE PARASAIL BLOSSOMS ABOVE HIM.

Not only does this stop Billy's descent, but he even manages to catch an UPDRAFT and begins RISING, heading towards the far wall of the canyon where Eric has been taken.

77 **EXT. CANYON - IN THE AIR - DAY** 77

IN THE CLAWS OF THE PTERANADON Eric is petrified. The creature's wings beat steadily overhead, and the WIND is fierce. *

Eric looks down and sees -

THE RIVER far below.

The Pteranodon swoops over an isolated outcropping of rocks at the end of the canyon and DROPS ERIC into -

78 **EXT. PTERANADON NEST - DAY** 78

This is a large bowl of mud and branches the size of a satellite dish.

Eric lands right on top of a PILE OF DINOSAUR BONES picked clean. Mixed among is ONE HUMAN SKULLS.

Before Eric has time to cry out, he looks up to find...

SIX PTERANODON HATCHLINGS - closing in on him with open sharp-edged beaks.

Eric picks up the HUMAN SKULL and whips it at the Hatchlings. They easily duck it and close in further.

79 **EXT. CATWALK - DAY** 79

Paul hurries along this enclosed portion of the catwalk with Amanda and Alan not far behind. They are all rushing toward the end of the canyon where Eric was last seen disappearing into the mist.

80 **EXT. CANYON - IN THE AIR - DAY** 80

Billy struggles to control the parasail. His inexperience is evident as he SWOOPS awkwardly close to the canyon wall, barely avoiding it.

Up ahead he catches sight of Eric and tries to steer toward him.

81 **EXT. PTERANADON NEST - DAY** 81

Eric struggles to keep away from the hatchlings. Somehow he manages to climb out of the nest and LEAP to another rock outcropping of rock.

But the reptiles have no trouble hopping over to follow him.

Billy SWOOPS overhead, but he's too high up to reach Eric.

BILLY
Eric! Up here!

82 **EXT. CATWALK - DAY** 82

Paul rounds a corner and finally catches sight of -

ERIC IN THE NEST, some fifty feet away, fighting off the hatchlings.

And still, Billy CIRCLES above.

PAUL
Hang on, Eric. We're coming!

But Paul is so focused on Eric that he doesn't notice the CATWALK FLOOR HAS ENDED, rusted away years ago.

He takes a step into THIN AIR and barely manages to keep from falling. Before him is a large gap. At the other end of the gap, the catwalk continues over to the far side of the canyon. *

But Paul hesitates - not quite knowing what to do. Before he has time to figure it out... *

Alan Grant runs up from behind, leaps into the air, and just manages to grab on to the edge of the far catwalk. *

As he does so, however, the catwalk drops ten feet. Grant is left dangling. *

On the near catwalk, Paul stares out at Grant. And as Amanda reaches him from behind - *

A PTERANADON CRASH LANDS on the catwalk enclosure above them - right next to a GAPING HOLE IN THE MESH. The catwalk GROANS with the extra weight, and Paul and Amanda step back to avoid being attacked. *

The pteranodon JAMS its head through the hole, SNAPPING at them. *

83 **EXT. CANYON - IN THE AIR - DAY** 83

Billy is circling closer and closer to Eric, just seconds away from rescuing him, when -

A PTERANODON SHOOTS PAST, tearing out a piece of the parasail in its beak.

Before Billy can react, A SECOND REPTILE FLIES PAST - nipping at Billy's leg.

(CONTINUED)

83 CONTINUED: 83

Billy cries out in pain.

AND THE FIRST PTERANODON AGAIN WHIPS PAST - BITING RIGHT THROUGH A NUMBER OF LINES.

The parasail drops alarmingly. Billy wrestles with the controls, but they are all but useless. He soars away from Eric, SPINNING utterly out of control.

84 **EXT. FAR CATWALK - DAY** 84 *

Alan sees Billy fly away and realizes that he's Eric's only hope. *

Determined, he slowly pulls himself up the hanging catwalk. *

The catwalk drops yet another ten feet and Alan just manages to hang on. *

85 **EXT. PTERANODON NEST - DAY** 85 *

Eric continues his desperate dash from one outcropping to the next, but the rapacious reptiles follow along doggedly.

JUK.039

86 **EXT. CATWALK - DAY** 86

The pteranodon who landed near Paul and Amanda continues to snap at them through the hole in the enclosure. *

Finally the reptile's massive weight proves too much, and the entire section of the catwalk BREAKS FREE of the canyon wall and FLIPS OVER LATERALLY.

Amanda and Paul are able to hang on, but so is the pteranodon, who now climbs their way. *

87 **EXT. FAR CATWALK - DAY** 87 *

On the hanging catwalk, Alan finally pulls himself up to the far side of the canyon with nearly superhuman resolve. *

88 **EXT. CANYON WALL - DAY** 88

His parasail badly damaged, Billy flies right into the canyon wall.

88 CONTINUED: 88

But instead of tumbling down to the river, he finds himself SWINGING from his harness - the parasail snagged on a ROCK SPIRE above him. *

89 **EXT. BROKEN CATWALK - DAY** 89

Paul and Amanda struggle to stay away from the pteranodon as it moves toward them. *

Suddenly, the far end of this inverted section of catwalk detaches from the canyon wall and SWINGS DOWNWARD.

The force of the action sends Paul and Amanda tumbling DIRECTLY TOWARD THE PTERANODON. * *

Miraculously, they manage to avoid the pteranodon's open beak. But they are both sent plummeting toward the river below. * *

The pteranodon lets go of the structure, momentarily dives toward our friends, then soars away * *

90 **EXT. RIVER - DAY** 90 *

Paul and Amanda drop into the river with a crash. *

They resurface moments later and are quickly carried DOWNSTREAM. * *

JUP.039

91 **EXT. CANYON WALL - DAY** 91

The two pteranodons who were pursuing Billy now land on nearby ledges and consider how best to dispatch their prey.

Billy frantically tries to unhook his harness, but the tension is so tight from his own weight that he can't loosen the buckles.

92 **EXT. PTERANODON NEST - DAY** 92

Alan has finally made it to the end of the canyon. He scrambles down to the nest, GRABS ERIC in his arms and starts to KICK away the baby pteranodons. *

Just then, Eric sees THREE ADULT PTERANODONS headed right for them.

92 CONTINUED: 92

ERIC
Look out!

Alan looks up and he sees the three predators just yards away. Making a snap decision, they hold on to each other and LEAPS OFF the outcropping.

93 **EXT. RIVER - DAY** 93

Paul and Amanda emerge from the water by a canyon wall and search desperately for the son.

After a few frightening seconds, ALAN AND ERIC SURFACE, sputtering and coughing, but uninjured.

Amanda and Paul wave their arms over their heads.

AMANDA
Eric! Paul!

PAUL
Over here!

Eric and Alan spot Paul and Amanda. The two couples swim towards one other.

Amanda takes Eric tightly in her arms, and Paul urges them to keep moving.

The four companions manage to reach shore just at the point where the mesh of the aviary meets the river.

94 **EXT. RIVER BANK - DAY** 94

Wading to shore, Alan now scans the canyon searching for Billy, and it doesn't take long to spot him.

The doomed young man is suspended high up on the canyon wall like a modern Prometheus, an entire FLOCK of pteranodons gathering around him preparing to peck away his liver - and everything else.

95 **EXT. CANYON WALL - DAY** 95

Billy continues to struggle with the harness but to no avail.

A MAMMOTH PTERANADON has lands beside him and looks him straight in the eye.

(CONTINUED)

95 CONTINUED: 95

The gigantic creature LUNGES at him, and Billy dodges away as best he can. *

Incredibly, the pteranodon's frustrated bite SEVERS a crucial juncture on Billy's harness, and Billy is able to WRIGGLE FREE. *

96 **EXT. RIVER BANK - DAY** 96

Eric, Amanda, Paul and Alan watch in amazement as Billy is the last to PLUNGE DOWN into the river.

ALAN
He made it!

Billy bobs to the surface and spots the group downstream. He waves and begins to swim toward them. Soon he nears the shore and gets to his feet, wading as he comes. *

Alan, Paul, Amanda and Eric walk briskly to meet him.

Alan is overjoyed to see his student alive. But his smile quickly fades to a look of horror as he sees - *

THE ENTIRE FLOCK OF PTERANODONS DIVING DOWN from above in angry pursuit of their lost prey.

ALAN (CONT'D) *
Billy, look out!

Billy glances behind him and spots the pteranodons. He races forward, motioning for his companions to turn around.

BILLY
Get back! Get back!

Just then Billy is KNOCKED DOWN by the giant pteranodon, which strikes Billy from behind with a brutal, calculated beak to the head. Billy stumbles and falls to the ground. * *

Alan rushes forward with Paul right after him. Amanda takes Eric to safety down river.

Billy SCREAMS as the ENTIRE FLOCK of pteranodons now swarms around him, picking him apart with their beaks and claws.

Alan barrels forward, fighting against the current.

ALAN
Billy!

(CONTINUED)

96 CONTINUED: 96

Paul struggles to catch up with Alan. When he finally does so, he restrains the paleontologist with all of his strength.

PAUL
It's no use, Dr. Grant. No use.

Alan eventually stops struggling with Paul, but he can't take his eyes off of Billy, whose BLOOD stains the water rushing by.

And now several pteranodons are heading their way. * Difficult as it is to leave Billy behind, Alan and Paul * make a run for it. *

Just as the pteranodons are about to swoop in for the kill, Alan and Paul dive back into the river... *

97 **EXT. THE RIVER - CONTINUOUS - DAY** 97

... and RESURFACE on the far side of the mesh aviary wall, gasping for air.

JUST BEHIND THEM, THE MAMMOTH PTERANODON CRASHES INTO THE * MESH. *

The gargantuan reptile tears into the steel mesh, * actually ripping apart a few of the bars - threatening to * get out. *

At a nearby dock, Amanda and Eric have found a rusty, * waterlogged BARGE, that's somehow still floating. *

Carrying a large cage, covered by a tap, the boat was * clearly intended for transporting dinosaurs down river. * Now, the inside of the cage is full of old supplies. *

Amanda uses a long pole to push off the barge as Alan and * Paul hop on board. *

98 **EXT. BARGE - CONTINUOUS - DAY** 98 *

Paul starts immediately fiddling with the motor, pulling * the starting rope to no avail.

And as the current takes the craft quickly down river, for the first time we get a good look at THIS INCREDIBLE AVIARY - a vast, domed, mesh structure, spanning the entire canyon.

Eric looks back on the aviary with tears in his eyes.

(CONTINUED)

98 CONTINUED: 98

Standing behind her son, Amanda places a reassuring hand on his shoulder. *

Standing off to the side, Alan himself doesn't look at all well. Pale and breathing heavily, he can't take his haggard eyes off the receding structure. *

99 **EXT. DOWN RIVER - LATE AFTERNOON** 99

Pulling the starter rope one more time, Paul finally manages to turn over the motor. He steps toward the helm of the craft and steers the boat down river.

Beside him, Eric lies sleeping. *

Amanda bails water, stops, and looks up toward the bow.

Alan sits alone, grimly staring at the passing water.

Amanda heads toward the bow - alone. *

Amanda sets down her bucket...and tentatively approaches the paleontologist. *

AMANDA
Eric probably wouldn't be alive if it weren't for Billy. We'll never forget that. We owe him so much.

Alan gravely considers her words, then finally finds his voice.

ALAN
You're no better than InGen.

AMANDA
(confused)
I'm sorry?

ALAN
They were my last words to him. "You're no better than InGen."

Alan shakes his head and laughs bitterly.

Reaching into his pocket, he pulls out the model RESINATING CHAMBER. Alan studies it.

ALAN (CONT'D)
What is it about this island that brings out the worst in us?

(CONTINUED)

99 CONTINUED: 99

Giving it one last look, he hurls it high into the air. It plops into the water with a barely audible splash as the barge drifts through a tunnel of overhanging trees, plunging the boat into SHADOW.

ALAN (CONT'D)
Dinosaurs I can understand. They fascinate me. It's people that baffle me.
(realizing in a new way)
Maybe they *don't* belong in our world. But it's not the dinosaurs that are the problem. We are. And maybe the most merciful gift we can give them...
(though it kills him to say it)
...is extinction.

And just as he finishes his words...a ray of sunlight breaks through the gloom and lands on Amanda's face.

Slowly turning into the light, Amanda's eyes widen.

And the ray of light crosses the barge. When it reaches the face of a sleeping Eric, he softly wakes, opens his eyes, and stares with wonder.

Paul instinctively shuts off the engine in an effort to quiet their approach and places a hand on Eric's shoulder.

Alan closely watches his companions, then slowly follows their gaze. Looking into the light, he let's out an almost inaudible gasp.

As the barge rounds a bend in the river, the setting sun illuminates an incredible valley... FILLED WITH DINOSAURS.

We see armored ANKYLOSAURS with massive clubbed tails and duck-billed CORYTHOSAURS. And the raft floats under the gigantic, arching necks of eighty-foot BRACHIOSAURS.

With the mist from the river and the play of light, we're indeed witnessing a kind of Eden.

A PAN of our friends' faces ends on Alan. Even more than Eric, he is simply AWESTRUCK, moved beyond belief by the beauty and the miracle of these creatures.

100 **EXT. FURTHER DOWNSTREAM - NIGHT** 100

A FULL MOON passes behind clouds. THUNDER quietly rumbles, and LIGHTNING flickers in the distance.

Paul is still at the wheel. The river is narrower here, and caution must be taken to avoid the banks.

As the barge begins to round another bend, a FAMILIAR HIGH-PITCHED SOUND pierces the darkness. Muffled but unmistakable, it is the RINGING SAT-PHONE.

All exchange looks of sheer PANIC, expecting Spinosaurus to leap out at any moment. Alan scans the river banks.

ALAN
Keep quiet.

Paul cuts the motor, and time seems to stop as the four stand poised for action.

The barge finishes rounding the curve, and the ringing grows LOUDER. The suspense is excruciating until finally...

Their eyes widen at some horrifying sight, more horrifying than anything they've yet seen.

SEVEN MOUNDS OF DINOSAUR DUNG sit on a patch of treeless flat ground just beyond the river bank. *

As our friends consider the sight, an idea comes to all of them almost simultaneously. *

With Eric still in the boat, Amanda, Paul, and Alan jump into the river and rush to the bank. *

101 **EXT. RIVER BANK - CONTINUOUS - NIGHT** 101 *

The three companions sprint toward the source of the RINGING. *

ALAN *
Find it before it stops ringing!

And bracing themselves and holding their breath, they PLUNGE their arms into their respective dung-heaps. And after a few moments of this disgusting search...

(CONTINUED)

101 CONTINUED: 101

PAUL
I've got something. I think I've got something!

All turn to Paul.

Clears away the clinging defecation, he holds up...A BEEPER - a grim telltale discovery.

And still the phone rings.

Returning to their bleak task, they again immerse their arms in the muck, shoveling the excrement with their arms. Finally: *

AMANDA
I've got it! I've got it!

Alan snatches the RINGING SAT-PHONE from Amanda's hands, presses a button, and puts it to his ear.

RECORDED VOICE (ON PHONE)
You too can own a time share in beautiful Guadalajara. Enjoy a meal in one of our four star restaurants, explore our coral reefs, or just walk the beach...

The Kirbys hear the recorded voice and let out a collective, heavy sigh.

Alan shuts off the phone. *

102 **EXT. BACK ON THE BARGE - NIGHT** 102

CLOSE ON THE CLEANED SATELLITE PHONE'S DISPLAY -

The battery level indicator is FLASHING. *

Alan is the one holding the phone while the others observe. This stinky piece of consumer electronics could be their only hope. *

PAUL
Whatever you do, don't call the U.S. Embassy. They won't do a goddamned thing.

ALAN
Well, we don't exactly have a Costa Rican phone book here, so it will have to be somebody we know in the States, someone we can absolutely count on to send help.

(CONTINUED)

102 CONTINUED: 102

AMANDA
That would have to be Paul's mother.

Paul glares at her. Now Eric notices something odd in the river.

ERIC
What's that?

The others look down into the murky water. Just below the surface, A SHIMMERING WAVE OF SILVER passes beneath the boat.

Then - a SINGLE FISH jumps from the water.. and another...and another...

ALAN
Bonitas. *

ERIC
Something must've scared them.

Eric's words send a shiver down Alan's spine - he's probably right. Another roll of THUNDER, this time much closer.

ALAN
Get the motor going.

Paul moves to the motor and pulls the starter cord. The engine sputters but won't come to life.

And now the phone BEEPS - the battery is getting even weaker. *

Alan makes a quick decision and DIALS. *

AMANDA
Who are you calling?

But Alan ignores the question. RING... RING... *

ALAN
Pick up! Pick up!

Click!

CHILD'S VOICE (ON THE PHONE)
Hewwo?

ALAN
Charlie! Charlie, it's Alan Grant!

(CONTINUED)

102 CONTINUED: (2) 102

AMANDA
Who's Charlie?

103 **INT. ELLIE'S KITCHEN - NIGHT** 103

Charlie is wearing his JAMMIES and awkwardly holds the phone with both hands. He has the mouthpiece next to his lips, but the earpiece is hanging out in space.

ALAN (ON THE PHONE)
Charlie. Get your mother! Right away!

A long silence. Charlie bites his lip, looks around the kitchen.

ALAN (ON THE PHONE)
(CONT'D)
Charlie? Are you there?

CHARLIE
Hewwo?

Ellie calls out from the living room.

ELLIE (OS)
Who is it, Charlie?

104 **EXT. BARGE - NIGHT** 104

The phone BEEPS again, this time much LOUDER.

Amanda and Eric watch Alan from below, realizing their fate may hinge on this single call.

And still Paul struggles without success to start the motor.

Then, unseen by the group, a GIGANTIC FIN rises from the water just fifty yards from the barge. Its headed right toward them and closing fast.

ALAN
(desperate)
Charlie! It's the dinosaur man! Give the phone to Mommy!

WHAM! The barge is RAMMED, sending everyone tumbling. Alan manages to stay on top of the wheelhouse, gripping the phone.

(CONTINUED)

104 CONTINUED: 104

SPINOSAURUS rises from the water, towering over the barge. As lightning FLASHES and thunder CRACKS, the dinosaur lets out an ear-splitting ROAR.

105 **INT. ELLIE'S KITCHEN - NIGHT** 105

Ellie enters the room and looks at her son. He holds up the phone.

CHARLIE
It's the dinosaur man.

Ellie looks at him with confusion - then quickly takes the phone.

ELLIE
Alan?

A HORRIBLE NOISE - WHAT SOUNDS LIKE A ROAR.

ELLIE (CONT'D)
Alan, is that you?

ALAN
ELLIE, LISTEN TO ME -

But he's cut off by A SECOND ROAR, the sound of someone SCREAMING...AND THEN THE LINE GOES DEAD.

Ellie pales.

Charlie looks at her with a smile.

CHARLIE
(imitating)
Raaaar!

106 **EXT. BARGE - NIGHT** 106

A ROARING SPINOSAURUS lunges for Alan with GAPING JAWS. Alan leaps out of the way just in time and -

SPINOSAURUS RIPS OFF THE ENTIRE WHEELHOUSE.

Alan scrambles toward the front of the boat and joins Paul, Amanda and Eric who have taken refuge in the dinosaur CAGE.

Spinosaurus spits out the wheelhouse and bites down on the stern of the boat, PUNCTURING the oil tank.

(CONTINUED)

106 CONTINUED: 106

OIL LEAKS into the river, spreading into a large SLICK.

The fearsome beast now LIFTS THE STERN of the boat clear out of the water.

The cage SLIDES across the deck and SLAMS into the gunwale, toppling off the barge and into the river, Alan and the Kirbys still inside.

107 **EXT. THE RIVER - UNDERWATER - NIGHT** 107

The cage SINKS. Somehow PAUL manages to escape through the OPEN DOOR. *

Eric, Alan, and Amanda are not as fortunate - the cage ROTATES as it descends and lands on the river bottom with the DOOR SIDE DOWN, trapping them inside. *

In the cold murky depths, the trapped companions frantically pull on the bars. DEBRIS and EQUIPMENT float around them. *

Paul SURFACES for a moment, then dives down to the cage again. Struggles to overturn the cage, Paul finally manages to lift the heavy structure, just barely. * * *

With Paul holding the cage, Amanda, Eric, and Alan manage to swim away. Paul himself isn't so lucky. * *

The long arms of Spinosaurus grab the cage, scoops up paul, and lifts the both of them RIGHT OUT OF THE RIVER. * *

108 **EXT. THE RIVER - NIGHT** 108

Paul sits at the bottom of the cage like a fish in a net. *

By now ALAN has climbed onto the muddy river bank. He spots something shiny among the floating debris and pulls it from the water...A FLARE GUN. *

Paul looks up at a drooling Spinosaurus. *

Alan watches as the dinosaur prepares to pluck the one remaining morsel from its trap. * *

Alan aims for the beast's head, then reconsiders, pointing the flare gun at the oil slick. Alan FIRES the flare and -

WHOOOOOSHHHH...THE RIVER IGNITES IN FLAMES. *

(CONTINUED)

108 CONTINUED: 108

Dropping Paul and the cage into the river, Spinosaurus roars furiously as fire spreads all around. *

Eric and Amanda watch in horror as a WAVE OF FIRE undulates their way. They quickly dive underwater as the flames roll by overhead. *

Now engulfed in flame, Spinosaurus BELLOWS and RETREATS, disappearing into the jungle on the far side of the river.

Eric and Amanda resurface near Alan and spot each other, but PAUL IS NOWHERE to be found.

AMANDA
Paul!

ERIC
Dad! Dad!

No response.

AMANDA
Paul!

ALAN
Paul!

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Alan now helps Amanda and Eric climb to shore. Together they scan the water for a sign of life, calling out Paul's name.

AMANDA
Oh no. Oh no.

ERIC
DAAAAD! DAAAD!

Their anguished cries reverberate into...a horrible silence.

Amanda takes Eric in her arms and she looks out at the river. * *

And as Alan shines the flashlight across the water's surface....a shadow emerges from the jungle behind. * *

It is Paul Kirby. He stops in his tracks and considers his ex-wife, quietly weeping. * *

108 CONTINUED: (2) 108

AMANDA
Paul, you stupid jerk, you can't leave me like this. I don't want to live without you.

An agonizing moment of silence until...

PAUL (OS)
Then I guess I'll have to fight to keep you.

The others turn to find Paul standing before them, looking at Amanda with a smile.

ERIC
Dad!

Eric barrels forward - hugging his father tightly.

Amanda approaches more slowly, looking her husband deeply in the eyes...and then embracing him with the kind of love that transcends any past differences or resentments, the kind of love only a real family shares.

Feeling very much removed, Alan watches them with a sad smile.

Then something catches his attention - a distant, low crashing sound.

Alan quickly climbs up a highpoint, looks around the bend in the river, and nods his head in satisfaction.

In the moonlight, THE GENTLE WAVES OF THE OCEAN roll against a long shore.

And at the mouth of the river...sits a A LARGE BOATHOUSE and a couple of dilapidated DOCKS.

109 **INT. BOATHOUSE - NIGHT (LATER)** 109

The companions make their way through the old boathouse, cluttered with junk and supplies.

Alan approaches a large stack of OIL DRUMS. Some are on palettes. Others are scattered about the floor.

Alan considers the drums, the taps one. It's empty.

Paul and Eric are watching him.

109 CONTINUED: 109

Then Amanda starts to unroll some sort of LARGE, CLOTH BANNER.

The companions consider the banner...and smile...

110 **EXT. OCEAN - THE NEXT DAY** 110

A LARGE MAKESHIFT RAFT CRASHES THROUGH THE WAVES AS ISLA SORNA RISES IN THE DISTANCE BEHIND.

The raft is build of oil drums and palettes, bound together. A sail has been hoisted up a crude mast.

Billowing in the wind, the sail is adorned with a large smiling picture of John Hammond and the words: WELCOME TO JURASSIC PARK.

Our smiling companions are charged with energy as they bounce through the waves. Eric is particularly excited. He already seems to be recovering from his ordeal.

ERIC
How far is the coast?

ALAN
Not far.

ERIC
A hundred miles?

ALAN
(not wanting to answer)
Give or take.

ERIC
Two hundred?

Paul pats Eric on his back.

PAUL
We'll get there before you know it, son. As long as that island's behind us, nothing's going to stop us now.

JUST THEN: A LOUD SCREECH - and the Hammond sail is ripped away by the claws of A SWOOPING PTERANODON.

As the exhausted sailors look up in horror and shock -

A SECOND REPTILE DIVES DOWN FROM ABOVE - knocking Amanda right off of the raft.

(CONTINUED)

110 CONTINUED: 110

Alan and Paul manage to quickly pull her back on board.

And as the two pteranodons circle overhead - AN INCREDIBLE SHADOW passes over the raft on stops.

The companions look up to find...THE MAMMOTH PTERANODON - silhouetted against the sun.

The titanic creature is frantically beating its wings and descending toward them with its back talons open wide.

The drenched companions huddle on the raft, and as the flying reptile is nearly upon them...

A HIGH PITCHED WHISTLE PIERCES THE AIR - AND THE MAMMOTH PTERANODON EXPLODES INTO A THOUSAND PIECES.

Then: TWO A-10 WARTHOGS ZOOM PAST JUST OVERHEAD.

And as the two US fighter jets bank over the island...A SECOND SHADOW passes over the raft and stops.

This time, it is A US MARINE HELICOPTER hovering overhead.

MARINE (OS
(through a loudspeaker)
Dr. Alan Grant?

Alan waves his arms.

And as the huddled Kirbys look up at the helicopter with great relief...A LADDER is slowly lowered to the raft. *

As Alan watches the descending ladder, he warmly pats Paul Kirby on the shoulder. * *

111 **INT. HELICOPTER - DAY (MINUTES LATER)** 111

The Kirbys are already sitting in the cabin of the chopper.

A US MARINE hands them a blanket.

ANOTHER MARINE helps Alan into the chopper. As the paleontologist looks over at COLONEL PETERS.

COLONEL PETERS
I don't know who you called, Dr. Grant, but she had all of Washington scrambling in their jammies. *

(CONTINUED)

111 CONTINUED: 111

Alan smiles at the thought. *

112 **EXT. HELICOPTER - DAY** 112

As makes one final pass over Isla Sorna, Herds of herbivores graze peacefully in a large, open valley. *

The grazing dinosaurs seem unaware of the humans flying overhead. * *

113 **INT. HELICOPTER - DAY** 113 *

At their respective windows, Alan and Eric stare out a the passing island. * *

ERIC *
What do you think caused the extinction * of the dinosaurs, Dr. Grant? *

Alan turns to Eric and considers the boy for a long moment. He then nods his head smiles. * *

ALAN *
I'm not interested in how they died, * Eric... *

Turning back to the window, a wistful Alan looks out at the animals below. * *

ALAN (CONT'D) *
...I'm interested in how they lived. *

114 **EXT. ISLA SORNA - DAY** 114 *

Amidst the tress, one, lone BRACHIOSAURUS raises its giant neck and cries out at the helicopter disappearing into the distance... *

THE END

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